CARSON

RBCC SUBSCRIPTION DRIVE!

GROUP RATE

The group rate I am offering can apply either to an entire club if your whole club is interested in subscribing, or you can use it personally to your own advantage in the subscription drive. The group rate is 10% off the regular subscription price on eleven or more subscriptions sent in together (either by one person who has secured that many new subscriptions and who can profit by getting the new subscriptions at the regular rate and then subtracting the 10% as commission, or by an entire club which submitts the eleven or more subs through an officer who lists all the subscribers and their addresses in one letter).

By securing new subscriptions I mean that they cannot just be renewals of current subscribers but must be either entirely new subscribers or else people whose sub expired with RBCC #112 and before and who hasn't yet renewed. There is no minimum size the subscription must be except that it must follow the subscription information listed on page 2.

If you are obtaining RBCC subscriptions for the drive and you feel it might take you awhile to secure more than ten, you can either send the new sub to me and indicate that you obtained it or else make sure the person you talked into subscribing credits you. I will keep a file and when you've obtained eleven subs I'll refund your commission (and thereafter you can deduct the commission yourself before sending in the subscription).

I think the RBCC you're holding in your hands, as well as issues to come, are the best incentives you can have to get people to subscribe.

FREE PRIZES

On February 1st I will choose from among the readers who have acquired ten or more new subscribers to the RBCC, the top three and these three will each in turn be able to choose one of the books listed below. New books will be added in each issue of the RBCC.

The first person to acquire thirty or more subscribers for us will immediately have the opportunity to choose two books from below. All of this is offered besides the 10% you keep on each subscription you get above ten.

The books to be given away are all in at least very good condition (unless indicated otherwise) and are as follows:

WEIRD SCIENCE #14(1952) and #20
FANTASTIC FOUR #2
CAPTAIN MARVEL JR. #3 and #5
TALES FROM THE CRYPT #33
VAULT OF HORROR #21
TALES OF TERROR ILLUSTRATED #2 [EC]
CAPTAIN AMERICA #6 [Good condition, no back cover, five pages out of 3rd CA story but first two by Simon & Kirby complete as well as S&K cover]
Pulps
THE SPIDER (March, 1941) Fine condition
THE SHADOW (Sept. 1st, 1933)

THE ROCKET'S BLAST COMICOLLECTOR NO.115

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FRONT COVER - DAVID L. CARSON
BACK COVER - STEVE FABIAN

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $10.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

ONE QUARTER PAGE ADVERTISEMENTS: $5.50 per page - These ads are reduced to occupy 1/4 page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

REGULAR CLASSIFIED ADS: 15¢ per 7 inch typed line - These ads are reduced to occupy 1/4 their size when printed in the RB&CC. MINIMUM - 75¢

SPECIAL CLASSIFIED ADS: 40¢ per 7 inch typed line - These ads are printed as is (not reduced in size). MINIMUM - $2.00

NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOGRAPHS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES, THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 1014 Salzedo, Apt. #10 - Coral Gables, Fla. 33134

CIRCULATION: 1500 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 4 issues $5.00, 8 for $9.00, 12 for $12.00, 18 for $16.00
FIRST CLASS: 4 issues $6.50, 8 for $12.00, 12 for$16.00, 18 for $22.00
AIR MAIL: 4 issues $7.50, 8 for $14.00, 12 for $19.00, 18 for $24.50
SINGLE COPY: Third Class-$1.25, First Class-$1.50, Air Mail-$1.75

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

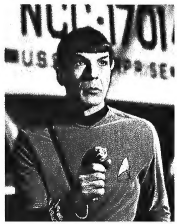
#'s 49, 50, 51, 52, 56, 57, 58, 59, 70, 78, 90, 93, 94, 95, 97, 98, 99, 100, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1014 Salzedo, Apt. #10, Coral Gables, Florida 33134. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: DAVID L. CARSON, JOHN ELLIS, DON ROSA, BOB SUSOR AND MIKE ZECK
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINE FOR THE NEXT ISSUE OF THE RB&CC IS JAN. 24

8X10 COLOR STAR TREK STILLS

(also PLANET EARTH) ***$3.00 each***



Order these stills by describing which space they occupy, such as the PLANET EARTH is second row, third picture. All stills mailed flat with protective cardboard. There are also others available not pictured (due to lack of space) such as shots of the Enterprise. Inquire. All stills are high quality with rich, fine color. Order from: James Van Hise, 1014 Salzedo, Apt. #10, Coral Gables, Florida 33134

Dear James,
I just had to write to you concerning the Mike Zeck NAMOR strip in the RB*CC #114.
Till NOW, I never thought ANYONE but BILL EVERETT could reallY do THE SUB-MARINER! ZECK'S version is just about PERFECT!!! Sure...there are touches of GIL KANE and JOHN SEVERIN but 95% of the time, MIKE ZECK is his own man.
MIKE ZECK DIDN'T COPY but captured...recaptured the character...the feeling found in NAMOR when done in the early days by EVERETT.
If ZECK were doing THE SUB-MARINER for MARVEL, I'd start buying it, again!!! I QUIT WHEN EVERETT STOPPED THE SECOND TIME!
I REALLY ENJOYED THESE 3 PAGES...I only wish the ZECK story had run for 30 PAGES!!!
I'm sure looking forward to seeing that VAN HISE-ZECK adaptation of the SCI-FI story by NORMAN SPINRAD!!!
MIKE ZECK IS A REAL WINNER!!!

Best,
Jim Jones
744 Pomelo Drive
Vista, Calif. 92083

Dear Jim,
Mike Zeck is a terrific artist, maybe Marvel should get rid of some they have and hire him instead.
Please keep up the fine job on RB&CC. It's great and still improving.

Sincerely,
George L. Detrow
651 S. Potomac Street
Hagerstown, Md. 21740

MIKE ZECK'S STRIP RECEIVED A LOT OF VERY ENTHUSIASTIC REACTION. WE'RE WORKING ON THE STRIP ADAPTATION NOW OF THE NORMAN SPINRAD SF STORY AND ALTHOUGH I DOUBT THAT ENOUGH WILL BE FINISHED TO BEGIN PRINTING IT NEXT ISSUE, THERE SHOULD BE ENOUGH READY TO GIVE YOU A SNEAK PREVIEW.

Dear Jim,
I've really enjoyed the last two issues of the RBCC. I for one am against the RBCC from coming out more than once a month. As a dealer I would like to have my ad seen sooner but as a fan I would not like to see the fanzine as great as it is drop to being another adzine.
Thanks,
Steve Conner
8697 Dixie Highway
Florence, Ky. 41042

ALTHOUGH I HAVEN'T RECEIVED ENOUGH RESPONSE YET TO DETERMINE HOW MANY PEOPLE WOULD LIKE TO SEE THE RBCC COME OUT MORE OFTEN OR IF THEY WOULD ADVERTISE IN IT IF IT DID, ONE THING HAS BECOME PAINFULLY CLEAR. DESPITE THE MAMMOTH STRIDES THE RBCC HAS TAKEN IN INCREASING ITS QUALITY, MANY OF THOSE WHO AREN'T RENEWING THEIR SUBS ARE DOING SO BECAUSE THE RBCC DOESN'T CARRY ENOUGH ADS. QUITE HONESTLY, THIS SURPRISED ME. I FOR ONE WASN'T THAT WORRIED ABOUT THE NUMBER OF ADS APPEARING OUTSIDE OF WHAT ADDITIONAL REVENUE THEY BROUGHT IN AND IN FACT WAS MORE CONCERNED WITH PROVIDING MORE NON-AD MATERIAL. BUT IT APPEARS A GREATER MAJORITY OF YOU WOULD PREFER TO SEE MORE ADS AS OPPOSED TO MORE COLUMNS. SO ALTHOUGH I HAVE NO INTENTION OF CUTTING BACK ON MY PLANS TO PROVIDE MORE ART AND ARTICLES, I WILL STEP UP MY EFFORTS TO SECURE ADVERTISERS.

Dear Jim,
Since I've been receiving RBCC for a little over a year now and have never written, after receiving #114 I decided to write.
The first thing I noticed about this issue was that it seemed to contain less in the way of articles and features than previous ones I've received [LESS?...ED] I really missed seeing Critique, and since it's one of my favorite columns I hope it returns next issue. [IT DIDN'T APPEAR LAST ISSUE DUE TO A DEADLINE SQUEEZE.]
After reading your last couple of editorials, it appears that in order to obtain more readers, RBCC will emphasize art as opposed to articles. [NOT OPPOSED TO, BUT RATHER ALONG WITH. NO ARTICLES WILL BE CUT TO MAKE ROOM FOR ART. RATHER MORE ARTICLES WILL BE ADDED.] I realize this may be necessary, however I oppose it. I read your fanzine basically for its indepth articles.
I could make many comments on the interviews with Infantino, Lee and Thomas, but since I'm trying to keep my letter reasonably short I'll just say that none of them come off as very interesting or creative people. I'm sure many fans would laugh at that statement, but I for one don't consider turning out 100 or so comic books every month, with the majority of them being junk,to be particularly creative. [I AGREE, MOST OF WHAT IS PUBLISHED TODAY IS JUNK, BUT THIS IS NOT TO DENY WHAT THEY HAVE PRODUCED IN THE PAST, NOTABLY THE SIXTIES, WHICH WAS GOOD. PLUS THESE INTERVIEWS REVEALED MUCH ABOUT THE PERSONALITIES OF THEM AND THE WAY THESE MEN THINK, THUS ENABLING US TO BETTER UNDERSTAND THEM AND THE WAYS THE INDUSTRY WILL MOVE.] I am looking forward to next issue's interviews, and they should be quite enlightening. Why don't you run an article sometime on the Comic

Code explaining how it operates, and who appoints its members. I'm seriously considering stopping to buy all comics which are Code approved because of the censorship image it projects. I have never believed in the theory that comics such as the horror titles published by E.C. in the fifties were in any way damaging to a child [ESSENTIALLY, LEONARD DARVIN, THE CODE ADMINISTRATOR, AGREES WITH YOU. THE CODE WAS SET UP TO SAVE THE COMIC INDUSTRY FROM OUTSIDE INTERFERENCE, i.e. GOVERNMENT, AS THE CODE IS THE COMIC INDUSTRY POLICING ITSELF JUST AS THE MOTION PICTURE INDUSTRY DOES]. It reminds me of a remark I read where someone, after a conservative spokesman proclaimed that the music of the sixties had faded away, quipped, "If Rock is dead, is the drug problem solved?" Unfortunately, everybody is always trying to impose their standards on everyone else, and always looking for easy answers to complex questions.

After seeing the Sub-Mariner story, my only thought is that I hope Mike Zeck makes it in whatever field of art he selects. He deserves to.

Both Don Rosa's and Howard Siegel's columns are always excellent, although as mentioned before, I was sorry to see Mr. Siegel's column filled with so much art.

Because I was not familiar with the Spider, your article was very informative to me. I planned on buying the reprinted paperbacks, but after reading where they would be revised or updated, coupled with a new (inferior) cover, I'll pass and start saving up to obtain the originals. [IT'S STILL UNCERTAIN IF THE INTERIOR, THE ACTUAL STORY, WILL BE CHANGED, AND I WON'T KNOW UNTIL I SEE ONE OF THE REPRINTS].

I didn't cover everything I would have liked to, but in future letters I hope to make known to you how I feel about RBCC. Let me end by saying I believe you publish the best and most useful fanzine available, and oh yes, I would like to see you appear more frequently than every six weeks.

Ken Pettit
Rt. 2 Box 1063
Morehead, Ky. 40351

OTTO BINDER AS I REMEMBER HIM

BY C. C. BECK

When I was a young fellow, growing up in a small town in Minnesota, I could not imagine myself ever meeting a famous writer in person. As young people do, I assumed that famous writers were some sort of superior beings---old, wise and at least eight feet tall.

About fifteen years later, in New York, I was introduced to a young, pleasant-faced fellow who turned out to be one half of the famous science fiction writing team known as Eando Binder. "Eando Binder!" I gasped. "C-c-can I have your autograph?"

"Of course," he smiled, "but the name's Otto. My brother Earl was the 'E', I'm the 'O' of E-AND-O. And by the way, Binder is pronounced to rhyme with tinder, not finder."

LEFT TO RIGHT: THE C.C.BECKs, THE OTTO BINDERS (1940's)

I have met many famous people since. Some of them have been not-so-nice persons, some have been fine human beings. Otto Binder was one of the finest. He was even-tempered, down-to-Earth, plain, honest, fond of fishing, gardening, and playing poker. He worked out of his home and took great delight in puzzling the wives of his commuter-type neighbors by walking about in a dressing gown at all hours of the day. They could never understand why Otto didn't have to shave, put on vest, coat and tie, and dash off to catch the 8:03 every morning as their husbands did. "They think I'm a kept man," Otto once told me. "I don't dare tell them what I really do for a living."

What Otto did was write stories for the comics. Superbly. He wrote strictly from his imagination, not from any vast experience as a reporter nor as a student of current events. I remember a discussion between Otto and another writer named George Scullin when both were working with me and Pete Costanza in our comic-production studio in New York.

"If," George said, "I were to receive a thousand-dollar advance for an article on life in Africa, I would use the thousand dollars to buy a ticket to Africa. I would live in Africa and study life there for six months. Then I would write the article. What would you do, Otto?"

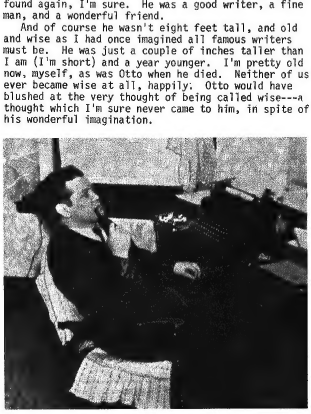
Before answering, Otto put a match to the tobacco in his pipe. He puffed and snorted, but his pipe refused to light. He tapped its contents into an ash tray and put the pipe back into his pocket. Pete, George and I still waited for Otto's answer. Finally it came, and it was just as down-to-Earth, sensible and realistic as Otto himself was.

"I would put the thousand dollars in the bank first," Otto said. "Then I would go home and write the whole article from my imagination."

That was Otto. His article would have sold, as did his comic stories. When comics went into a slump, Otto switched to Space stories and articles and had many books published, including several of his old science fiction stories from the Thirties.

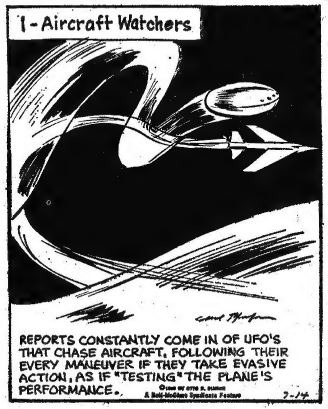
He was still going strong and had just co-authored Mankind, Child of the Stars with Max Flindt before his death on October 14, 1974. His like will rarely be found again, I'm sure. He was a good writer, a fine man, and a wonderful friend.

And of course he wasn't eight feet tall, and old and wise as I had once imagined all famous writers must be. He was just a couple of inches taller than I am (I'm short) and a year younger. I'm pretty old now, myself, as was Otto when he died. Neither of us ever became wise at all, happily. Otto would have blushed at the very thought of being called wise---a thought which I'm sure never came to him, in spite of his wonderful imagination.



1934 UFO Flap-1
IN 1934, FROM JANUARY THROUGH MARCH, MYSTERIOUS "GHOST SHIPS" WERE SEEN IN NORTHERN SWEDEN, NORWAY, AND FINLAND. AN EARLY REPORT OF JAN 15, 1934 TELLS OF THREE UFO'S FLYING OVER SKELLEFTEA (CREDIT, J. KEEL) CONTINUED TOMORROW
6-23

1934 UFO Flap-4
JAN. 24, 1934, FINLAND...THE TOWNSPEOPLE OF VASA ALL CLEARLY SAW A UFO STREAKING OVERHEAD, EJECTING A LONG TONGUE OF FLAMES BEHIND IT AS IT CIRCLED A FEW TIMES, THEN SPED AWAY. (CREDIT, J. KEEL) CONTINUED TOMORROW.
6-26


1-Aircraft Watchers
REPORTS CONSTANTLY COME IN OF UFO'S THAT CHASE AIRCRAFT, FOLLOWING THEIR EVERY MANEUVER IF THEY TAKE EVASIVE ACTION, AS IF "TESTING" THE PLANE'S PERFORMANCE.
7-14

4--Rocket Watchers
MANY OF OUR LAUNCHES OF MILITARY MISSILES AND SPACE ROCKETS ARE "MONITORED" BY UFO'S, PLAINLY SEEN AT THE LAUNCH SITE AND FOLLOWING THEIR QUARRY ALL THE WAY INTO SPACE AS IF TO SEE WHAT KIND OF "FLYING SAUCERS" WE POSSESS.
7-17

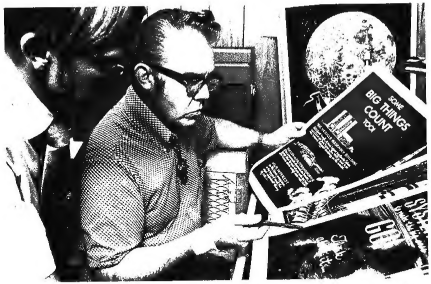
ABOVE IS A LITTLE KNOWN SYNDICATED PANEL ON UFOs WRITTEN BY OTTO BINDER WHICH APPEARED IN NEWSPAPERS IN 1969.

Noted artist and printing students create posters displayed in Smithsonian

Working hand-in-hand with printing student-trainees, an artist and his Space Program posters present a graphic showcase of art and reproduction techniques.

Ben E. Grey, Graphics Coordinator for the Chesapeake School System, and noted science fiction illustrator Kelly Freas, compare poster textures created by garnet paper, airbrush and graver on Bourges Color Sheets.

Credit all photos: I. T. Bogsrud, Chesapeake Public Schools.



Last spring, Kelly Freas, internationally recognized Dean of Science Fiction Illustrators, was assigned to do a series of sketches of the NASA facilities at Cape Kennedy by *Analog* magazine. Freas enjoyed the assignment, but came away deeply concerned about the future of the space program. It appeared that a lack of funds and public support were slowing exploration of the space frontier.

Freas is future-oriented. His work with science fiction has made him so. He believes in young people too. Fifteen years of creating Alfred E. Newman for *Mad* Magazine gave him understanding, faith, and the ability to relate to youngsters.

POSTERS TO EDUCATE YOUNG

Concern and faith caused Freas to want to do something to motivate the youngsters to look to the future, to think about space. He decided to do what he does best, illustrate ideas, and shortly came up with roughs for a series of six posters.

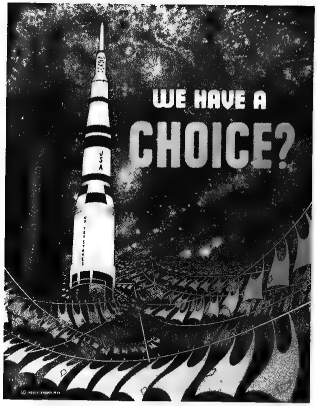
Now he needed a publisher. He approached an old friend, Ben E. Grey, in-plant manager for Chesapeake Public Schools. Grey's department furnishes printed materials for the system's thirty-three elementary and five high schools plus much of the printing required for the municipal government. His employees are high school students working in a work-training program known as Industrial Cooperative Training. The students go to school half-a-day, work the other half and are paid for their efforts. The student-trainees have won twenty-seven national awards the past eleven years in open competition with adult printers.

Grey termed the Freas art work "exceptional" and presented the poster idea to the school system administrators. The administrators wanted the posters, which were to be used as thought-instigators, motivators, for the students and placed in every school.

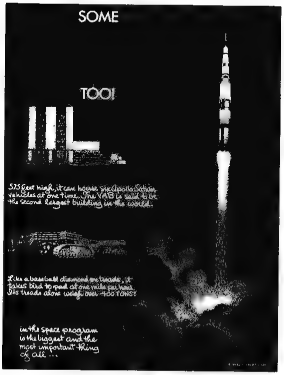
TEACHING PUT IN PRACTICE

Freas and Grey put their heads together and decided to make the posters a graphic showcase of art and reproduction techniques. "It was a good opportunity to display some of the methods I have been describing in the students' training," Grey said.

Freas followed the work through every process, camera, stripping, plate making and press. He was given license to correct at each step. The students appreciated the artist's concern and applied their skills to the project. Freas said, "I learned as much as the youngsters. I wish a printer had made me do this twenty years ago; it would have saved a lot of grief."



Some of Freas' posters in the series.



It was decided that Freas would work in-plant and hand separate the color work for each poster using Bourges materials. The students would shoot the Bourges originals as line copy, make the plates and run them on the Heidleberg press using fluorescent inks for additional effect. To provide complete color control, the artist was to supervise each step of the reproduction process and make the necessary corrections at that point.

At this point G. E. Veneman, President, Nekoosa Edwards Paper Company, learned about the project, and offered Nekoosas' film coated 80 pound offset book paper for the posters Grey said, "the smooth white surface made the process colors pop! And it helped add another dimension for black light viewing."

ART TECHNIQUES

Art reproduction for three of the posters, "Big Things", "Look Out", and "All Systems Go" were handled in ordinary line techniques; with minor variations. In some cases, a graded tone was achieved by grinding off the tip of an air brush needle and using the air brush at extremely low pressure to throw a random stipple. In other cases scratchboard techniques were used, in the treatment of the original or lithographic negative as required.

Kelly Freas, working in-plant, adds a final bit of color to the Bourges sheets before they go to the process camera.

Freas and Grey check third color proof sheets while the student pressman plates for black. Other students, anxious about their work, checked closely to ensure good results.

TONAL AND TEXTURAL VARIATIONS OBTAINED

The four color process effect for "Isabella" and the "World Egg" was accomplished with a wash-off technique for the black original. The subject was painted in opaque white tempera, heavily coated with water proof ink, and then scrubbed under running water. This permitted a wide range of tonal and textural variation, and provided a solid foundation for the color overlays.

The remaining poster, "Choice", was handled a little differently. First, the desired background effect was painted very fluidly in gouache, with touches of opaque, on black paper. When dry, this background was enlarged by process camera to finished size, and the shapes and values drawn on coarse matboard with a grease pencil to establish the tones for the black plate. Bourges Klear-Kote was then laid over the black, and the necessary value of red, yellow, or blue built up using the tempera painting as a guide.

COLOR FILM OVERLAYS

In all cases, the black and white drawing was photographed with the process camera and a positive transparency made, which became the key drawing for the color separations. These were made on Bourges color films, removing unwanted color with stylus, knife, steel wool or garnet paper of different grades depending on the effect desired. Where required, colors were built up on clear film using Bourges inks applied with brush, pen, sponge or air brush stipple as previously described.

The original color separation films were then photographed, and the negatives returned to the artist and the process of adding and subtracting color repeated, this time in reverse image. By this method needle-sharp line work was possible, using engravers' tools and more garnet paper to cut open lines into dark areas of the negative.

At this stage all necessary retouching was done, building weak areas with opaque or reducing heavy areas with the etching knife.

TEAMWORK BRINGS SUCCESS

The close teamwork, in-plant, between the artist, photographer, plate maker, and pressman made practical effects which under usual circumstances would be nearly impossible.

In production the posters gave little trouble beyond the normal area of registration and ink color consistency. It was found that the fluorescent inks, to have a proper daylight color value, required at least two printings of the same color. Posters requiring a heavy 15×20 black background, too, required a double printing to gain the proper density.

HANGS IN SPACE ART CENTER

When the posters were completed, one of the students said, "They look like museum prints." The statement focused the idea: why not, the Smithsonian Institution National Air and Space Museum has a section devoted to space art. A letter to the Museum Director F. G. Durant earned the opportunity to present the posters for acceptance. He liked the work, the posters were accepted and placed on display.

The Kelly Freas Poster Art, reproduced in-plant, by Chesapeakes' students, is hanging in the Smithsonian's National Air and Space Center, Space Art exhibit beside the Norman Rockwell and Robert McCall paintings.

What will happen next? Who knows? One of the students was asking how much an original could be reduced, and calculated the reproduction ratio to see if "the Isabella poster could fit the criterion for a U.S. Commemorative Stamp."

● IAM

An Interview With—

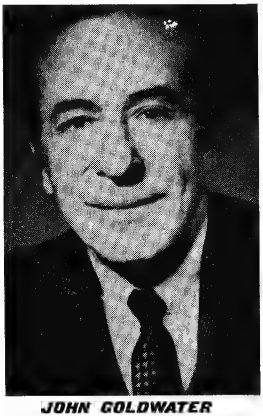
JOHN GOLDWATER, LEONARD DARVIN, & DR. FREDRIC WERTHAM

CONDUCTED BY JAY MAEDER

The following conversations with John Goldwater, Leonard Darvin and Dr. Fredric Wertham, taped in early October, were part of a data-gathering effort that led to a Miami Herald profile of today's comics industry. The reader is reminded that the approach to these conversations was straight press, as opposed to fan press.

Goldwater's remarks are abridged from a larger body; both the Darvin and Wertham transcripts are virtually verbatim, though Wertham's penchant for speaking in non sequiturs may suggest that whole passages have been wantonly scrapped.

Jay Maeder
December, 1974



JOHN GOLDWATER
PRESIDENT OF THE COMICS CODE AND OWNER OF ARCHIE COMICS.

FOR THE RECORD, WHAT IS THE COMICS MAGAZINE ASSOCIATION AND HOW DOES IT FUNCTION?

The Comics Magazine Association consists of publishers, national distributors, engravers and printers who are concerned with the handling of comic magazines. The Association is headed by an independent authority, the Code administrator. He is in charge of screening all comic magazines published and the Code seal is put on a magazine only after it is approved by the administrator. He is completely independent of any publisher.

There is a published Code of Ethics which the administrator abides by. Now, from time to time, there may be some questions of borderline material, both in editorial and in advertising. This is thrashed out between the administrator and the publisher. The publisher has the right of appeal, but in no case that I can remember in the twenty years that the Code has been in existence has anybody appealed.

So the Code administrator is practically the czar of the industry.

The Code is the most stringent of any code in the media. We don't have anything like the motion pictures have, R, X, anything like that, you know, because we appeal to a different segment of the population and each publisher is conscious of the responsibility that he has to the readers, who range in age, I would say, from seven to fourteen or fifteen. This is the age which comprises the greatest reading group. We do have some readership in colleges, we have some readership among adults, but the bulk of the readership is between seven and fifteen.

AND THE VIEW IS THAT THIS GROUP'S READING MATERIAL REQUIRES A REGULATORY AUTHORITY.

Definitely, definitely. We're very conscious of that.

THE CODE WAS DEVISED FOR A SPECIFIC SET OF CIRCUMSTANCES AT A SPECIFIC PERIOD OF TIME. A NUMBER OF PUBLISHERS WENT OUT OF BUSINESS AS A DIRECT RESULT OF THE CODE WHICH, CONSIDERING SOME OF THEIR MATERIAL, WAS PROBABLY JUST AS WELL...

Well, it's just like any other business. You know, for example...let me take the dress business. You know? When a manufacturer gets a hot number out, all of his competitors copy it in all different price ranges. For example, he may put a dress out, say, for fortynine ninetyfive. His competitors, you know, copy it and they put it out for thirtynine, twentynine, all the way down maybe to nine ninetyfive. And the same thing happened in that period in the comic book business. For example, if Archie was successful, which it was, we had fifty competitors. Superman was successful. Had a hundred competitors. Then people said, we want to get into something different, and they started to get into

this horror and terror thing, you see.

And the trouble was, in those days you could go into business on a shoestring. A fellow with a couple of thousand dollars would go to a printer and get credit and go to the paper people and get credit and he'd start a publication. And because of the great success of the comic book business a lot of people went into it who had no more idea how to publish a comic book than I had of, uh, being a shoemaker, you know?

So this was the reason for the fallout when the Code was established. These fellows just couldn't comply with the Code, the distributors wouldn't handle their magazines because they wouldn't comply with the Code, so therefore they had to go out of business. Which was a very helpful thing to the industry.

OF COURSE THERE WERE BROAD IMPLICATIONS. THE CODE PUT THE SHOESTRING PUBLISHERS OUT OF BUSINESS BUT IT ALSO PUT E.C. OUT OF BUSINESS.
Well, let me tell you something. I made E.C. a millionaire. E.C. had a magazine called Mad, and Gaines, Bill Gaines, who was part of the Association at that time, felt that he couldn't go along with the Code of Ethics. Therefore he left the Association, enlarged the size of his magazine and became very successful. So the Code did him a wonderful turn. Justice was served in his case. I think he's very thankful. As a matter of fact he calls me from time to time and says to me, Goldwater, you're the guy who made me rich.

YEAH, HE MUST BE VERY GRATEFUL.
He's a brilliant fellow, I must say.

ONE PUBLISHER IN PARTICULAR HAS ALWAYS REFUSED TO HAVE ANYTHING TO DO WITH THE CODE. I WONDER WHAT THE ASSOCIATIONS FEELING TOWARD THE GOLD KEY LINE IS TODAY.
Well, they're not much of a factor any more, and I think the reason they're not much of a factor is that they don't belong to the Association, therefore they don't know what goes on in the Association. They are not privy to information the Association gets from advertisers or from other sources that bring them revenue. For example, foreign revenue, reprint revenue. So I think it's their own fault. We feel that they didn't have enough concern for the public good to join the Association, and I condemn them for that.

THEIR EXPRESSED ATTITUDE HAS ALWAYS BEEN, WELL, ALL OUR MATERIAL IS ABOVE REPROACH TO BEGIN WITH, WE CONSIDER IT A PERSONAL AFFRONT TO BE REQUIRED TO SUBMIT OUR...
That's precisely the reason they should have joined the Association. Because Archie is just as wholesome as they are. And from time to time we've looked at their books and we've found some things that the Code wouldn't accept.

This is a very false and phony argument, that they're above and beyond the rest of the public. You know, this is ridiculous. If they had the public good in mind, if they were conscious of their responsibilities, they would have joined us. And if they felt we were doing something wrong they could come to our meetings and say well look fellas, here, we don't go along with this kind of stuff, why don't we change it. But they didn't have the sense of responsibility and I condemn them for that very severely.

HOW DID IT COME TO PASS THAT THE STRICTURES OF THE CODE WERE LET DOWN SOMEWHAT A FEW YEARS AGO?
I...this is not an easy question to answer. Frankly, I was opposed to the change. When you say a let-down ...I don't know that that's a good phrase to use.

THE CODE WAS REVISED, AMENDED.
Yes, it was revised. I must say this, I go along with the revisions. Kids today are much more sophisticated today than they were when I was a kid. The general mores of the entire country are changed. Our thinking has changed. Look what's on television today. You know. We have the most sensitive subjects brought to us in the family living room. I think that the slight revisions that we made in the Code was just a general attitude concerning the mores that are prevalent in the country today. Wouldn't you agree with that?

SURE I WOULD. THE NEXT QUESTION WOULD BE, CONSIDERING THIS SOPHISTICATION AND PERMISSIVENESS, IS IT CONCEIVABLE THAT THE CODE WOULD BE RELAXED ANY FURTHER?
Well, no, I don't think so. Not a single publisher has asked for any further relaxation. They seem to be very satisfied with it. And let me make this point, and make it particularly so: the Code really has influenced artists and publishers to do a much better job, because they have to do their work within the confines of the Code. Therefore, what has happened is they do a lot more thinking about it, you know? They've become a great deal more creative. Today I think you'll find in a great many of the comic books subjects which are in the general news every day. For example, drugs, you know, narcotics, everything except sex. That's out. That's out. But we can talk about drugs and we can talk about them in a very constructive manner.

For example, I personally did two stories on drugs. But the way I did it, I did it in a semihumorous manner. Where Archie and Jughead saw somebody throw a package into a trash can and out of curiosity they picked it up and as they picked it up two plainclothesmen picked THEM up and said aha, we gotcha, boys, took them to the stationhouse and they found the packages were heroin. But they explained the situation and in the course of the story itself the sergeant, or the lieutenant, I don't recall, explained the dangers of drugs, you see, so that's how we did the story. And of course Archie's father came along and so forth and so on and the whole thing turned out to be a lesson in why teenagers shouldn't bother with drugs. We got a lot of letters from parents.

We also took a position on the Vietnam war, for example. I don't know if you read that story.

UH, MUST HAVE MISSED THAT ONE.
The story concerned the fact that Archie and Jughead were drafted. And as they were walking into the center there are a lot of these hippies outside saying, hey you guys, don't go in there, burn up your draft cards. So Archie and Jughead turn around and say, well! Look, we were ordered by our government to report and we're going to report. Look, we don't care about this war any more than you do. But! We're going to work within the law to see if we can change it. And that was the whole point, these fellows say to them, oh, you're these guys who say our country right or wrong. you believe in that sort of thing. So Archie says, well, he says, when our country's right it's right, when it's wrong it's wrong, he says. Let me tell you something, after we go in and we're inducted and so forth...when we come out, we're going to lead a peace march!! You see? So that the whole point of the story was that when the government orders you to do something, don't defy the government, but go in and do it and then try to change the law in the way you think it ought to be changed, you see?

RIGHT. GETTING BACK TO THE CODE...IS IT YOUR FEELING THAT CURRENTLY SOME OF THE PUBLISHERS ARE PUSHING THOSE CONFINES YOU MENTIONED JUST ABOUT AS FAR AS THEY CAN GO?
I would go along with that. There's fierce competition among the publishers...I don't think we have any competition, you know, Archie itself, but some of the other publishers, I'll agree to the fact that they do push and go to the borderline. But I must say that the Code administrator is very adamant on that subject

and he's very careful to see to it that the material that he considers borderline shouldn't be published. He refuses to accept it.

THE ADMINISTRATOR, I NOTE, HAS BEEN PERMITTING PROFANITY TO GO THROUGH LATELY.
Oh, has he. I didn't know that. I wasn't aware of... would you give me some examples?

MISCELLANEOUS DAMNS AND HELLS, PRINCIPALLY.
Oh...are you opposed to that?

NAH.
Because I hear that on television. I wouldn't be opposed to that. But one thing we do talk about in our meetings and that's grammar. We try to, in sentence construction, have proper grammar. In some stories, I don't know, maybe they have a hillbilly or something, but most publishers, I think, adhere to the fact that good grammar is used.

WHAT IS LIKELY TO OCCUR AT A TYPICAL ASSOCIATION MEETING?
Well, the Code administrator many times talks about the type of thing you just mentioned. The fact that sometimes one or two publishers may be pushing a little too hard. And he cautions them and warns them that this kind of material will be refused. We also discuss various aspects of distribution. Distribution is a tremendous problem, not only in the comic book business but in the entire magazine industry, because each town, each big city, has a monopoly. You know, there's one wholesaler in that city and he has no competition. And sometimes it's difficult to get your magazine on sale. And how do you handle it? For example, if you send the wholesaler a thousand copies we would hope that he would put out a thousand copies. Some of them only put out seven hundred and you have three hundred returns that never see the light of day. This is a very common and very difficult problem.

COULD YOU ASSESS FOR ME, GIVEN YOUR POSITION AS PRESIDENT OF THE ASSOCIATION, TO WHAT EXTENT DO YOU CONTROL THE COMIC BOOK INDUSTRY?
The only thing I control is my own company.

YOU WIELD NO SPHERE OF PRESIDENTIAL INFLUENCE?
Not at all. The publishers have been through twenty years of this and I think they're fully cognizant and conscious of what should and what shouldn't be in their magazines. In the early days I used to go around speaking at various associations and explaining our position. I don't think it's necessary any more. Each publisher has a responsibility which is up to him to fulfill.

IN TERMS, THEN, OF QUOTE UNQUOTE POWER, THAT BELONGS TO MR. DARVIN AND NOT TO YOURSELF.
Definitely. He has the power.

LET'S TALK ABOUT THE ARCHIE LINE. YOU'VE ALWAYS BEEN FOND OF DESCRIBING ARCHIE AS THE WORLD'S BIGGEST SQUARE: OBVIOUSLY THIS IS HIS APPEAL. I THINK CIRCULATION FIGURES YEAR AFTER YEAR REFLECT THAT ARCHIE REMAINS THE TOP SELLING TITLE IN AMERICA. TO WHAT DO YOU ATTRIBUTE THE CONTINUING SUCCESS OF THIS MATERIAL?
I think it has to do with believability. I created these characters myself and they live within me, you know what I mean? As far as I'm concerned they actually exist. And we get at least a hundred phone calls each week from people who want to meet Archie or meet Betty or meet Veronica or Jughead, where can we see them, are they present...

THAT PROBABLY HAS A LOT TO DO WITH THEIR BEING ON TV.
Possibly. But I think it's a question of believability of relationship. Most kids today hang out...uh, when I say hang out I mean enjoy going to...the soda shop. And that's where Archie and his pals go, they meet in the soda shop. So there's a definite identification between the reader and the characters, because they know that some of the problems Archie has in school happen to them. The things that happen to Archie happen to the readers.

WE'RE TALKING, OF COURSE, IN TERMS OF THE FACT THAT YOUR AUDIENCE IS A YOUNGER AUDIENCE.
Well, we have some college audience but I would say that our average audience ranges eleven and a half, twelve. That is the major market.

HISTORICALLY THE ARCHIE LINE HASN'T BEEN TERRIBLY SUCCESSFUL WHENEVER IT HAS STRAYED FROM THE OVERTLY TEENAGE MATERIAL INTO OTHER AREAS.
That is correct.

RECENTLY YOU INTRODUCED YOUR RED CIRCLE LINE AND I WONDER HOW SUCCESSFUL THAT HAS BEEN FOR YOU.
It's a little too early to assess that, but I agree with you wholeheartedly that...I guess the thinking stems from the top and my thinking has always been along the clean wholesome sort of thing, and whenever we try to get into the adventure stuff we just don't seem to be able to hit it off too well. I don't know whether this Red Circle line will be successful or not.

HOW ARE THE EARLY RETURNS?
Well, the early returns look like we're just about breaking even. We may introduce one or two new magazines in that field to see if we can introduce some innovative ideas. Whether or not we'll be able to do it, I don't know.

I GUESS THE BOTTOM LINE IS HOW SERIOUSLY INTERESTED YOU ARE IN DEVELOPING MARKETS OTHER THAN THE OVERTLY TEENAGE MARKET.
I think we're very interested. We really started a digest line...that seems to be extremely successful, but of course these are the Archie characters...We're thinking of doing some magazine types, adventure stuff.

BLACK AND WHITE STUFF?
Yes, this seems to be a trend and we may put our foot in the water there. But actually what we're really expanding in is education. We're going into the remedial education field. That's where our next step is going to be.

HOW DO YOU RESPOND TO CRITICISMS THAT ARCHIE IS AN ANACHRONISM AND THAT, YOU KNOW, MOST OF TODAY'S KIDS HAVE NO IDEA WHAT A CHOK'LIT SHOP IS?
We really haven't had any criticism along those lines. I might tell you that we have two Archie restaurants now...

Finis

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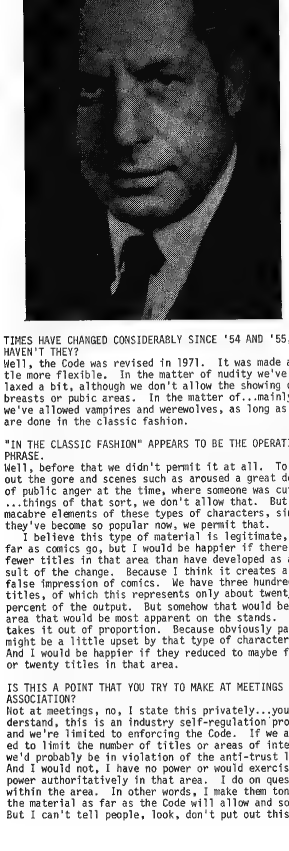
LEONARD DARVIN

ADMINISTRATOR OF THE COMICS CODE.

YOU SUCCEEDED THAT NEW YORK MAGISTRATE...
Eventually. I came in more or less as a troubleshooter. I'm an attorney, I specialize in trade associations. Going all the way back to the National Recovery Administration. Judge Murphy stayed until 1956 and then we got Mrs. Guy Percy Trulock, who was the president of the New York Federation of Women's Clubs. She stayed until 1965 and then I was acting administrator and then I took over the whole thing in 1967.



TIMES HAVE CHANGED CONSIDERABLY SINCE '54 AND '55, HAVEN'T THEY?
Well, the Code was revised in 1971. It was made a little more flexible. In the matter of nudity we've relaxed a bit, although we don't allow the showing of any breasts or pubic areas. In the matter of...mainly, we've allowed vampires and werewolves, as long as they are done in the classic fashion.

"IN THE CLASSIC FASHION" APPEARS TO BE THE OPERATIVE PHRASE.
Well, before that we didn't permit it at all. To keep out the gore and scenes such as aroused a great deal of public anger at the time, where someone was cut up ...things of that sort, we don't allow that. But the macabre elements of these types of characters, since they've become so popular now, we permit that.

I believe this type of material is legitimate, as far as comics go, but I would be happier if there were fewer titles in that area than have developed as a result of the change. Because I think it creates a false impression of comics. We have three hundred titles, of which this represents only about twenty percent of the output. But somehow that would be the area that would be most apparent on the stands. It takes it out of proportion. Because obviously parents might be a little upset by that type of character. And I would be happier if they reduced to maybe fifteen or twenty titles in that area.

IS THIS A POINT THAT YOU TRY TO MAKE AT MEETINGS OF THE ASSOCIATION?
Not at meetings, no, I state this privately...you understand, this is an industry self-regulation program, and we're limited to enforcing the Code. If we attempted to limit the number of titles or areas of interest we'd probably be in violation of the anti-trust laws. And I would not, I have no power or would exercise any power authoritatively in that area. I do on questions within the area. In other words, I make them tone down the material as far as the Code will allow and so on. But I can't tell people, look, don't put out this type of mystery stuff, we've got too much of it. I can't do that. That's entirely up to the publisher...It's a trend that I believe will probably fade out in time.

HOW, FOR THE RECORD, DOES THE CODE AUTHORITY FUNCTION AND WILL YOU ASSESS THE EXTENT OF YOUR OWN POWER...TO WHAT EXTENT YOU CONTROL THE MATERIAL THAT APPEARS ON THE STANDS.
The Code is adopted by the industry itself through the board of directors. Once it's adopted the authority is in my hands to enforce it. Now they send the material here -- that includes advertising and all the editorial material -- before it's published. In accordance with the Code, we make changes. We have about forty provisions and we enforce all of them.

Actually, most of the revisions are made in the editorial offices: they can read the Code as well as I can. So we get it only where there is an accidental or intentional violation. And we make them change it. In that respect I have a lot of authority. At the present time I would say that about twenty-five percent of the books that come to us, including the ads, are sent back for some type of revision. To tone down the gore, to tone down the sex or any matters that may indicate rape ...we don't allow any indication of rape...indications of seduction may be allowed, but naturally no sexual scenes may be shown...or for example, with the advertising, a knife or a realistic gun. So I'd say we exercise a great deal of actual authority in controlling what goes into the book, but the basic adherence to the Code is done before we ever get it. Because they know damn well we're not going to approve it if they send it to us in extreme form.

But beyond the text of the Code we don't go. Of course there's always the question of interpretation. An editor may feel that...for example, a simple thing like illicit sex relations are not to be portrayed, sexual abnormalities are unacceptable...he may have a scene which he feels is not a violation and we may feel that it is. We make him change it. If he objects, he may take an appeal, although they haven't done that. Many times, of course, we talk it over with the editor, he'll call up and object to our ruling, and if he can show us any reasons or some compromise that would be fairly acceptable we accept it.

THERE HAVE BEEN OCCASIONS, HAVE THERE NOT, WHEN A GIVEN PUBLISHER HAS SIMPLY REFUSED TO ACCEPT THE ARBITRATION OF YOUR OFFICE AND HAS ISSUED THE BOOK WITHOUT THE SEAL OF APPROVAL?
That has occurred only in two issues of Spiderman, just before we adopted the drug-addiction provision. Up until that point we had no provision covering drugs, because in 1954 when the Code was first adopted that was not a problem. When drugs became prevalent on the American scene, naturally the editors began to feel that they ought to get into that area, especially since comics were then emerging as a social commentary. I just felt that I didn't have the authority to permit any stories that dealt with this problem, even though it dealt with it in a proper fashion.

Well, we took this up at the board. In the meantime these people, they were good members, they were doing this story where this guy was under the influence of drugs, he jumps out the window, it's very clear that this is a drug story...I wouldn't permit it. They went ahead anyhow, but this was at a time when the board was discussing the matter and I felt it was a matter for the board to handle. Well, the board adopted a stringent narcotics provision, making sure that they would be presented in a very negative fashion to show that drug taking is a vicious habit, and the matter was settled, and Marvel went on and complied with it. The very interesting thing about all this is that, after all this furor, very few stories about drugs have appeared since

THIS GETS INTO AN INTERESTING AREA...EVEN THE REVISED

CODE, HOW SATISFACTORY A TOOL DO YOU FIND IT? YOU KNOW, ARE THERE CIRCUMSTANCES WHERE THERE SIMPLY AREN'T PROVISIONS TO COVER SOMETHING THAT DISTRESSES YOU FOR ONE REASON OR ANOTHER...OR CONVERSELY, ARE YOU SOMETIMES REQUIRED TO OBJECT TO SOMETHING THAT, IN ITS CONTEXT, YOU WOULDN'T OTHERWISE OBJECT TO?
Well, that's a good question. Number one: I have the authority under General Standard Part C, which states all elements or techniques not specifically mentioned therein but which are contrary to the spirit and intent of the Code and are considered violations of good taste and decency shall be prohibited. Now, this is a provision I rarely use, because I feel it gives me too much license. It gives very little notice to the writer or the editor. But I can use it, and that's number one.

I feel that the Code, as revised, taking into account contemporary standards, is sufficient to protect the children. I mean, let me make this point: I am against censorship, generally, I'm against it for adults. Any type of reading for adults. The only reason I'm concerned about the Code and the industry is that comics, no matter how much they're read by adults, basically they're a children's medium. And unfortunately, competition, even though there are many fewer publishers now than there were when we started, and they're all responsible firms, competition would tend to make them go one step further than the other. And, in effect, children would be exploited. And the net result would be, first, that children would be subjected to material that society seems to agree is not good for them to be exposed to and, secondly, protect the industry against the kind of thing, say, that you have in West Virginia where, rightly or wrongly, these people are actually going out on strike against some books that are used in schools. Well, of course, we're not textbooks, but the argument there is not textbooks but that they're being used for children.

So we're protecting the industry, and I feel that these are minimum standards, and should be as minimum as possible, and we interpret them that way. I don't stoop to pick up pins. If a girl wears a bikini that's an eighth of an inch too small, unless it shows her pubic hair I'll let it go. Because the kid can see that on the beach. Or profanity. We don't use the kind of four letter words that most media use today, you know, like S-H-I-T or F-U-C-K, but at one time we wouldn't allow damn or hell or even crud, and now we do. It was changed to say profanity, obscenities, smut vulgarities or words which have acquired undesirable meanings, judged and interpreted in terms of contemporary standards, are forbidden. Now, today those words are quite common and I don't think it could properly be ruled out.

What we try to do here, and I think this is the difference between enlightened self-regulation programs and say, governmental censorship or mob censorship, is that we try to enforce the Code reasonably for reasonable people. And we try not to squelch too much the creativity of the people who produce the comics. Which is the one thing that censorship is often condemned for, rightly so.

And this is a difficult problem, it's walking a tightrope, we can't please everybody. We catch hell from the editors on the one hand and we catch hell occasionally from the public. And you find generally that dyed-in-the-wool fans don't like the Code. They have given the Code many repressive aspects it just doesn't have.

SO FAR AS QUOTE UNQUOTE REPRESSION GOES, THE CODE WAS OBVIOUSLY CREATED FOR A SPECIFIC SET OF CIRCUMSTANCES ...IN YOUR OWN MIND, BY THE WAY, IS THERE ANY CLEARCUT CAUSE AND EFFECT BETWEEN...YOU KNOW, AND I'M TALKING ABOUT 1952, 1953, THE WHOLE ATMOSPHERE OF THAT PERIOD ...WAS THERE IN FACT ANY CAUSE AND EFFECT BETWEEN COMICS AND JUVENILE DELINQUENCY, AS WAS ALLEGED?
No. As a matter of fact I've studied the transcripts of the Senate Juvenile Delinquency Committee that caused all the furor. There's a whole book on this, where the committee staff sent letters to every district attorney in the United States, asking them if they felt that juvenile delinquency, in their experience with the kids that they picked up, was caused by reading the comics, if there was a cause and effect. And the answers were there. I can hardly think of one who said he could blame the juvenile delinquence cases that he had on comics reading.

The Wertham thing was completely biased because, although I don't condone some of the comics that were put out at the time, I think they were pushing it way out, they were combining sex and crime and horror in one book and that was a little too much, but they only represented about, even then, not more than twenty percent of the output. But they were the ones that gave comics as a whole a bad name. But scientific tests have shown that...there...Wertham used a very simple technique. At that time comics were even more popular than they are today. I mean, there were over six hundred titles and every kid read comics and ... when they brought a kid into this clinic he had there in Harlem one of the first questions they asked was if he read comics, and he said yes. Well, he could have asked him did you have breakfast this morning and therefore breakfast caused juvenile delinquency. It was not a scientific approach.

But in actual terms of experience by prosecutors, by people involved in dealing on the court level, absolutely, the evidence was to the contrary.

IN ANY CASE, I THINK IT WOULD BE FAIR TO SAY THERE WAS A VERY PALPABLE AIR OF HYSTERIA TO THAT WHOLE PERIOD.
Yes there was.

AND THIS IS SOMETHING YOU MUST CONSTANTLY ATTEMPT TO LIVE DOWN.
Exactly. Right. You see, the general feeling would seem to be, well, this is twenty years ago and times are different now. Well, they ARE different...but the concern of parents with what their children read is no different, as evidenced by this situation in West Virginia, by the fact that there's a very powerful movement now to restrict advertising for children on television...so the concern of parents is just as strong today as it was then.

Fortunately, the focus is not on comic books, because we've kept them in bounds. And we have. I think we've done a very good job on that score. We certainly get very few complaints.

On the other hand, the fans feel that we have unduly held back comic books. That's wrong, because during the same period that the Code was even of a more restrictive nature than it is now, the so-called Second Golden Age of Comics came up. Fantastic Four, Spiderman, Conan. These are the very hot numbers today, and these were all developed under the Code. And the very same people that attack the Code call this the second Golden Age of Comics.

CONTEMPORARY STANDARDS BEING WHAT THEY ARE, DO YOU ANTICIPATE ANY FURTHER RELAXATION OF THE CODE?
Well, it's possible. A lot of it is in interpretation. I think the provisions themselves are...I don't know what you could...well, there are a few things you could change. For example, we had a letter from a young man who said that our provision on divorce was not in keeping with the times. It says divorce shall not be treated humorously nor represented as desirable.

Now, I thought that was a pretty good point. I don't think it should be treated humorously, because as a lawyer I can tell you it's a pretty traumatic experience, but whether it's desirable...hell, I think it's desirable if two people hate each other, what

else are you going to do?

Unfortunately I've never had a chance to see a story ...because in that romance line everything is hunky-dory, you seldom have a divorce...but if there was I would be inclined to question this provision.

So I can see where changes could and will be made. Mainly it's a matter of attempting to interpret it in the light of contemporary standards. That's why it can't be done by a computer, it's got to be done by an individual, whether it's me or someone else, who on the one hand feels a responsibility to the public, on the other hand wants to see the industry prosper and not get behind the times.

CONTEMPORARY STANDARDS REFLECT A TOLERANCE OF VIOLENCE, I THINK, YET EVEN THE HARD CORE FANS THEMSELVES HAVE BEEN OBJECTING LATELY TO THE VIOLENCE THEY ALLEGE PERVADES SUCH FEATURES AS THE SPECTRE AND DEATHLOK THE DEMOLISHER.
Yes. Yes.

HAVE YOU VIEWS ON EITHER OF THESE FEATURES OR THE LARGER ISSUE THAT...
Well, you know, I'm in a hell of a spot to give you an opinion on any one of our titles. The Spectre and Deathlok are in the areas that I think we have to watch very closely, and I personally, the books that come through on those, I can't give you a personal opinion. I don't like every book we get. That does not go only for these two titles necessarily, it goes for a number of others. And I very much like other other titles.

But this is something I can't talk about. I go according to the Code, the same as a judge sits there and there is a guy in front of him and this guy looks like a mean bastard and he believes he ought to go to jail, but the facts before him don't justify that he lets him go. This is the point I'm making, this is a matter of individual choice. If any one of these books violates the Code we make them change it, but we can't tell them, now look, I don't like this whole thing. That's their business.

LET ME PHRASE THE...
I have no private opinions.

PUT IT THIS WAY, LET'S TAKE DEATHLOK SPECIFICALLY. OF THE THREE ISSUES OF THAT BOOK THAT HAVE HIT THE STANDS TO DATE, HAS YOUR OFFICE FOUND IT NECESSARY TO SEND ANY ONE OF THEM, OR PARTS OF ANY ONE OF THEM, BACK TO THE PUBLISHER? IN THE PRODUCT...
Yeah, I'm trying to tell you that this is confidential. We do not disclose to even any other publisher what corrections we have ordered. This is something between us and the publisher. It's confidential from the very president of the Association. No one knows what we do in regard to each individual book.

...OKAY, I GUESS WE DON'T TALK ABOUT SPECIFIC TITLES. Well, it's a good question, but I can't answer it. I'm not authorized to.

LET'S TALK ABOUT GOLD KEY. WHAT IS YOUR POSITION REGARDING GOLD KEY'S PERSISTENT REFUSAL TO HAVE ANYTHING TO DO WITH THE CODE?
Well, I feel very strongly about it. I've stated that publicly and to them, I know them quite well...and, incidentally, they attempt to follow the Code, when we made the revisions they wrote for five copies and they were even willing to contribute to it...but they make the asinine statement that since they feel their material doesn't need revision they don't want to send it in. I feel that if the other publishers who put out non-controversial material made the same point, there could be no Code.

The point is, the purpose of the Code, and Senator Kefauver made that point when the Code was adopted, he said if the good publishers stay out and only the controversial publishers come in, then the Code seal has no meaning, as a matter of fact it has a very contrary meaning. If the Code seal is to mean anything it's to appear on good clean comics, no matter what the type.

So in that sense I feel very strongly that Gold Key has hurt the Code tremendously and hurt the industry, because if other publishers followed their lead...fortunately they haven't, but I wouldn't be surprised if sooner or later some publisher comes along and says hell, if Gold Key can get away with it why can't I... I'll lay you a private bet that, if the Code is abolished, within a year you will have some material going to kids that you wouldn't believe. Because people who were not interested in comics would come into it.

And I think they've damaged our program and the potential for real damage is tremendously great. But there's nothing we can do to make them come in.

WHEN THE CODE WAS FIRST CONCEIVED IT AMOUNTED VIRTUALLY TO EXTORTION, IN THE SENSE THAT THE WHOLE POINT WAS, OKAY, THESE ARE GOING TO BE CODE-APPROVED BOOKS, AND IF A PUBLISHER DOES NOT SUBSCRIBE TO THE CODE HE WON'T BE ABLE TO DISTRIBUTE HIS BOOKS, WE WILL INSTRUCT THE DISTRIBUTORS TO REFUSE TO HANDLE...
That's not quite true. The distributors are independent people and...

THEY BELONG TO THE ASSOCIATION.
The national distributors do, but the effective people are the wholesalers in each town. We have no control of them. And we have never, other than urging them to look for the seal, we have never used any pressure at all to...

I WAS UNDER THE IMPRESSION THAT WHEN THE CODE AUTHORITY WAS FIRST FORMED THAT WAS ONE OF THE VERY EXPLICIT POINTS THAT...
No, no. That was...it was in effect something like that, because what happened was that the wholesalers just wouldn't handle comics, they had been burned in their community. Literally. Some of them were burned in public squares. And they saw it as protection for...

ANYWAY, THE GOLD KEY TITLES HAVE NO DISTRIBUTION PROBLEMS WHATEVER THE LINE IS, WHILE NOT QUITE THE PUBLISHING STRONGHOLD IT WAS, SAY, TWENTYFIVE YEARS AGO, IT REMAINS A PRETTY SOUND OPERATION.
Yes it is, and on the whole their material may be okay, although some of the ads we wouldn't approve. Sure, they're a strong company, and that's why they owe a responsibility to the industry to join it. And...I believe they're hurting the public and the industry, because sooner or later something's got to give on that. Because they're too large to be out. But there's no force we can use.

ONE LAST QUESTION, ADDRESSING ITSELF SOMEWHAT TO YOUR PRIVATE VIEWS, AND TO RENDER IT ANSWERABLE I'LL POSE IT VERY GENERALLY. YOUR RESPONSIBILITY, AS YOU DESCRIBE IT TO ME, IS SOLELY TO AFFIRM THE SOCIAL ACCEPTABILITY OF A PARTICULAR BOOK, AS OPPOSED TO PASSING JUDGMENT ON ITS LITERARY MERIT...ALTHOUGH SURELY AFTER SOME TWENTY YEARS OF READING SEVERAL HUNDRED COMICS PER MONTH YOU HAVE TO HAVE FORMED SOME VIEWS REGARDING THE OVERALL QUALITY OF THE FARE. AND I WONDER IF YOU CAN TELL ME JUST WHAT IS YOUR GENERAL IMPRESSION OF THE KINDS OF COMIC MATERIAL AVAILABLE TO THE COMIC BUYING AUDIENCE TODAY.
My feeling is this, and I tell you sincerely: comics today are, from the art standpoint, so far superior to anything before that I'm really proud of many of the artists and many of the books. From the visual standpoint we're putting out a very high form of art. And, on the whole, comics are much more literate, the stories are more cogent...I'd say that at least seventyfive percent of the comics, for mass literature, is

more exciting than any other form of children's literature.

Now, this is not Dickens, not Shakespeare...from the literary level, qualified by mass literature, I think it's good reading matter for kids as a whole. The most exciting form of children's literature, no question about it, and most of the titles are certainly equal to anything seen on television...

Finis

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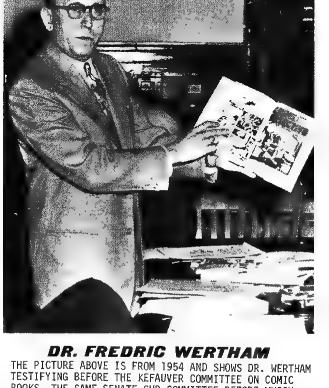


DR. FREDRIC WERTHAM

THE PICTURE ABOVE IS FROM 1954 AND SHOWS DR. WERTHAM TESTIFYING BEFORE THE KEFAUVER COMMITTEE ON COMIC BOOKS, THE SAME SENATE SUB-COMMITTEE BEFORE WHICH WILLIAM GAINES AND OTHERS APPEARED TO DEFEND THEIR PUBLISHING HOUSES.

YOU WERE RATHER INSTRUMENTAL IN CREATING THE CONDITIONS THAT LED TO THE DEVELOPMENT OF THE CODE.

Look, I am a psychiatrist. I primarily work in mental hygiene clinics, out patient departments...usually in free ones. I was director of the mental hygiene clinic in Hopkins, I was the director of the biggest mental hygiene clinic in the United States, at Bellevue Hospital in New York, and I founded the first integrated psychiatric clinic in the ghetto area, Harlem, in New York. This is by way of background, how I got into this, you see.

Now I am not primarily interested in comic books, but I am interested in people. And it turned out, in these clinics, many of our patients were young people. This goes back to the middle '40s. Now, in the course of examining these kids, I saw all kinds of troubled young people. They were not necessarily delinquents, they were not necessarily sick, but they had learning difficulties or home difficulties or reading difficulties and so on. My point of view in psychiatry is that one cannot help a person unless one knows the circumstance in which he lives, in detail...it was brought to me by these kids that outside influences have an enormous influence, namely the mass media. And we found out that quite a number of these kids had these comic books sticking out of their pockets. My assistants started drawing my attention to this.

We found, for instance, that among the many different factors that affected a child, the depiction of crime, of violence, of murder, of rape, of explosion, of destruction...has an effect on them. Now, I was very much interested in violence. I've studied violence and I have written several books about it, I've testified in court, I've lectured police departments. In the course of that we came to the conclusion that this has an effect on children.

Now, I never said, and I don't think it is so, that a child reads a comic book and then goes out and beats up his sister or commits a holdup.

YOU WERE NOT MAINTAINING THAT THERE WAS A CLEARCUT CAUSE AND EFFECT RELATIONSHIP?

You see, in human life, in psychological life, it isn't so that you can say one factor has a clear causal effect on anything else. It's not like a billiard ball hitting a billiard ball. This is a web of circumstances...any factor that is detrimental is only so in connection with other factors. It isn't so that the comic book, or whatever it is, the movies, alone does it. All I think, it has an effect.

THEN YOUR CONCLUSIONS HAVE BEEN MISREPRESENTED ALL THESE YEARS.

Oh, sure. Oh, yeah. But I mean, look, this is an industry that...I had no idea at that time that I was doing any harm to any industry. I give you an example: if I am interested in air pollution it doesn't mean that I am interested in any specific factory. I was just saying that these outside influences have a definite influence. And I can give you in one word what this influence is: it desensitizes these kids. They're not sensitive any more to human suffering, they become hard.

REGARDLESS OF WHAT YOUR INTENTIONS WERE, DOCTOR, I THINK IT WOULD BE FAIR TO SAY THAT YOUR BOOK HAD AN EXPLOSIVE EFFECT ON BOTH THE INDUSTRY AND ON SOCIAL ORDER.

Yeah, well, that is true. It had an enormous number of reviews and so on. But the point is, you know what the effect was primarily: that for the first time these parents looked at these comic books themselves. You know, I also thought comic books were filled with rabbits and animals and nice fairy stories. But then I read them and I thought...why, these girls have needles stuck in their eyes, and baseball games are played with the human head, and, and, crimes are depicted, and blood flows... I didn't know that, you see?

So then the kids came to us and we made a very extensive scientific study...a child would tell us his dream, and he uses as his excuse...and we say, well, what about these comic books? And he says well, I bring them to you. So he brought us his comic books and we got an enormous collection of comic books.

And I predicted then that since violence is connected with so many other things that more and more young children will commit violence. I said that in 1947. Now at that time it was, ach, that's ridiculous, a boy of fourteen to commit murder, it was absolutely unknown. I had never seen a murderer of fourteen. Nowadays you speak to a police department and they suspect the fifteen, sixteen, fourteen year old boys. Absolutely. What I predicted then has not only come true, but absolutely true. But in those days it was unheard of. Well, I based it not specifically on comic books, I never did, but on all the mass media.

Now, I had in the beginning no idea of advocating any methods whatever, I regarded it just from the point of view of treating people, as a scientific...but then I got so much objection and so much criticism and so much attack, you see...I tell you what happened: when my book came out I found out that I was being followed

by detectives. There were two detectives who spent about six weeks, they asked everyone who knew me, asked my friends and they even went to my patients, and they asked what is Dr. Wertham's sex life, does he like girls, does he like boys, what car does he drive, does he pay his taxes, does he drink...it was very funny.

Now, I had no intention of suggesting any methods but finally, when I was asked off and on by responsible people, what do you really suggest should be done, then I made a suggestion. And this is very important, it had absolutely nothing to do with the Code, I suggested that children the age of thirteen or under, that comic books...I never spoke of comic books, I only spoke of crime comic books, that is very important because there are of course good comic books, but a crime is a crime, if you kill a girl it's a crime, so I had the category of crime comic books. And all I said was that children of thirteen should not, that comic books should not be directly displayed to them, that's all. In other words it should not be so that a boy of twelve goes into a store and sits there and sees all these things. I said, they should not be directly displayed to the child.

Now, if the papa or the mama goes to the store and says please, have you any comic books, I want to show them how you can kill a girl, they only know how to strangle them and I want to show them that you can stab them from the back or you can take their liver out, have you got a comic book and he says yes, sure, well, they can buy it, you know? I didn't want any censorship for adults. They can do what they want. But the child itself...

OF COURSE YOU HAVE BEEN CLOSELY IDENTIFIED WITH CENSORSHIP OVER THE YEARS.

Well, I tell you this, this was partly a deliberate misrepresentation. The comic book industry, apart from following me with detectives...I'm afraid my life was not interesting enough. I didn't have any Argentinian firecrackers jumping out of my car. They didn't find enough, you know, I'm almost ashamed...but one of the biggest public relations firms in the country had the task of making all these things up deliberately.

YOUR CRITICS INCLUDE THE CURRENT ADMINISTRATOR OF THE CODE, WHO DECLARES THAT THERE WAS ABSOLUTELY NO CAUSE AND EFFECT EVER DEMONSTRATED BETWEEN COMICS AND ABERRANT JUVENILE BEHAVIOR...I WONDER, ARE YOU STILL CONVINCED OF THE LEGITIMACY OF YOUR THEORIES, HAVE YOU REVISED OR...

I am much more convinced. Look, all these things...I mean, I have nothing to do with the Code, I don't know the administrator...but the point is, to say that, that's a very very serious thing. You know, cause and effect is a big word. Look, a patient comes to me and he has a headache, yes? Now, shall I wait till I only find out a strict absolutely cause and effect or shall I find out whether he smokes too much or drinks too much? I mean, I think of all the factors. Lots of people are exposed to...comic books are now a minor medium. They're not so important any more. The important media now are television and movies. And the movies of course are filled, filled with violence. Filled. I mean, this last movie, Bring Me The Head of Alfredo Garcia, twentyone people are killed in that.

Now, the question of cause and effect. Let's discuss that. What is cause? A cause means anything that has an influence on people. The mass media, they obviously have an influence for good or for bad. And if you show a lot of violence then finally people get used to it and the results are...after all, the violence among young people is tremendously increased. And why should that happen? There must be some influence. And I say that mass media are one, one of the important factors. And the people say there is no cause and effect? That seems to me to be utterly unscientific. How can anyone be a psychiatrist and not realize that people get affected by things?

There is one other thing they say about me, that I am for censorship. You've heard that, probably.

WELL, YEAH...

Now, I am the first psychiatrist in the United States who was admitted in a federal court as an expert witness against censorship. I've defended nudist magazines, I've always been on the side against censorship. There is not one case where I have been for censorship.

THEN YOU FEEL YOU'VE BEEN SUBJECTED TO CHARACTER ASSASSINATION ALL THESE YEARS?

That's a mild expression, yes. Look, don't get me wrong, I'm not in any way bitter. I think it's quite funny. You know, I've been accused of practically everything except lesbianism. They never accused me of that. How they missed out on that, I don't know.

WHAT ARE YOUR CURRENT PROFESSIONAL CIRCUMSTANCES, ESPECIALLY WITH REGARD TO COMICS? YOU HAD BEEN INVOLVED IN A STUDY OF FANZINES...

My professional circumstances are primarily psychiatry and psychotherapy, I have a big psychotherapy practice. I'm still working on violence. I have nothing to do with comic books any more, but I'm very much interested in movies. Yes, I tell you what happened with fanzines. People sent them to me and I got interested...and I got a very interesting collection of these amateur magazines. These are magazines that, to my mind, are very important, although nobody pays attention to them. In the sense that they are completely free from censorship. These are magazines that a young man gets out by himself, nobody interferes with it, he sends it to people who want it. Outside the profit motive. So I collected them. You see, I am interested in communication because that has to do with violence. Because I think communication is the opposite of violence. Men who rape, you see, that is the opposite of communication. If he communicated with a girl, you see, he wouldn't have to kill her.

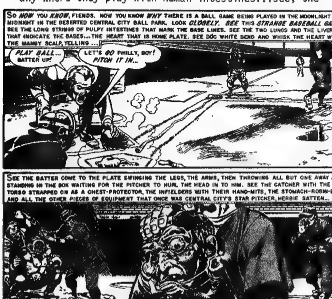
OKAY.

So I got interested and finally I wrote a book about it. The only book that has ever been written on fanzines. It's published by Southern Illinois University Press. Fanzines are very nice. They don't have any violence. They're quite different. In other words a man can be a comic book reader...they make me out to be a terrific fanatic. I'm not at all. I mean, there are people who resist that. You see, I believe in human beings. I believe that human beings have an enormous resistance and there are many of them who resisted these bad influences. They ask me to write for them, I've written for a number of fanzines. Because I'm praising them, you see. There has been a rumor around that I'm against fanzines, I'm against everything... the point is that I've discovered fanzines and I think

they're absolutely very important and they give me a very good feeling about young people today.

I HAD WONDERED TO WHAT EXTENT YOU WERE STILL INVOLVED WITH STUDYING COMICS BECAUSE I WAS CURIOUS WHAT YOUR PROFESSIONAL OPINION IS OF COMIC MATERIAL TODAY, TWENTY YEARS AFTER THE CODE WAS ADOPTED.

Two things have to be said. In the first place, I can't talk...you see, when I spoke about comic books in those days, I knew, I mean, these kids brought me all their comic books and the crime comic books that were, there were so many...now I haven't got such a complete overview. My impression is that the worst kinds of things, I don't think you see anybody any more sticking a needle in a girl's eye, you don't see any where they play with human intestines...see, the


SO NOW YOU KNOW, FIENDS. NOW YOU KNOW WHY THERE IS A BALL GAME BEING PLAYED ON THE MOON, RIGHT AT MIDNIGHT IN THE DESERTED CENTRAL CITY BALL PARK. LOOK CLOSELY. SEE THIS STRANGE BASEBALL GAME! SEE THE LONG STRIDE OF FILTY SITTSTRING THAT BANG THE BASE LINES. SEE THE TWO LONG AND THE LOOK THAT ENDICATE THE BEAST... THE HEART THAT IS HOME PLATE. SEE DOC WHITE SEND AND WHISK THE HEART WITH THE MAGIC WAND, TELLING
PLAY BALL... NOW, LET'S GO FAIRLY, BOY! BATTER UP!
PITCH IT IN.
SEE THE BATTER COME TO THE PLATE SWINGING THE LEGS, THE ARMS, THEN THROWING ALL BUT ONE AWAY AND STANDING IN THE BOX WAITING FOR THE PITCHER TO HURL THE HEAD IN TO HIM. SEE THE CATCHER WITH THE TORSO STRAPPED ON AS A CHEST PROTECTOR, THE INFIELDERS WITH THEIR HANDS-MITS, THE STOMACH-PITCHING-BAG, AND ALL THE OTHER PIECES OF EQUIPMENT THAT ONCE WAS CENTRAL CITY'S STAR PITCHER, HERBIE SATTEN...

interesting thing is, these atrocities, I was the first, I was the only one who pointed it out. Nobody had spoken out when I began to speak about it. Nobody...I was all wrong, you see. The first time I ever spoke about comic books at all, I was under oath in Washington D.C. in a case where I was against censorship. That was a very difficult trial before the Post Office, in 1947. And I was an expert psychiatrist testifying for the defense. And in cross examination the man said to me, in other words, you think all publications are all right and nothing is wrong. And I said no, I don't think so at all, I have in my briefcase a lot of things that, all right, here, if you want them, here's the evidence. And they were absolutely horrified. Here was blood all over, here was every kind of murder you can think of, here were men who were, their noses were cut off, their eyes were, blood, the judge said doctor where did you get this kind of, I said, your honor, I bought those on the corner, you can go right there and buy some too.

I can't tell you all the rotten things they said. They said when a boy is in trouble and he comes to Dr. Wertham's clinic he's asked do you read comic books. And if he said yes, the comic books made me commit a crime, then Dr. Wertham believed that. No single child has ever accused comic books. None. They never said that. WE said it. Look, I don't ask a boy when he has the measles, where do you get your measles from.

If a child goes to a movie what's he supposed to see, Chinatown? Horrible, horrible, blood spurting all over and of course they think this is...

REAL LIFE, YES.
It IS real life. That's the trouble.

COMICS HAVE GAINED MORE AND MORE LEGITIMACY IN RECENT YEARS, THEY'VE BECOME VALUABLE TOOLS IN REMEDIAL EDUCATION. ALL IN ALL IT'S A FAR CRY FROM THE LEGITIMACY LEVEL OF TWENTY YEARS AGO.

I have to tell you this. That comic books are used in remedial reading and so on, that's completely wrong. They're very bad for reading. That's been very carefully studied. There have been important scientific studies made. They're NOT good for reading. I get letters from comic-oriented people and they're always full of bad spelling.

Comic books are not good for reading because in reading you have to read from left to right. But in a comic book you have these balloons. And they interfere with reading. So for remedial reading it's a very bad thing.

Yes, comics have become legitimate and I don't think it's a good sign for the cultural state of the nation. It would be better if people read books or newspapers...

Finis

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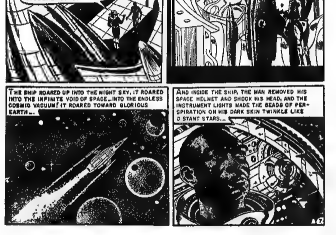
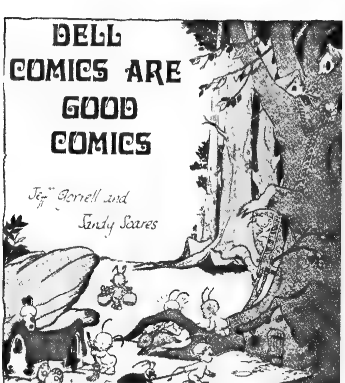
The panel on the previous page by Reed Crandall from TALES FROM THE CRYPT #38 and the one by Jack Davis on this page from HAUNT OF FEAR #19, were included merely as examples of the type of thing Wertham attacked in comics in the early fifties. They are by no means intended to be representative of comics then as they most certainly are not, being the exception that was falsely played up as being the rule, and is the type of thing the current Comics Code, as exemplified by the very articulate Leonard Darvin, wishes to avoid. To show the flip side of the coin, the page below from WEIRD FANTASY #18 and the story "Judgment Day" [which was reprinted in INCREDIBLE SCIENCE FICTION #33 to replace a story the code rejected] was itself almost rejected due to the beads of perspiration on the black man's face in the last panel, or at least this is the line the Code tried to use on William Gaines. Gaines threatened to fight the decision and they relented. Thus this seems to show that in the beginning at least (1955) the Code was indeed more of a tool of subjective censorship than the less stringent "guardian" it has become today. Time heals all wounds, and time wounds all heels.

...EDITOR


TARLTON STOPPED BELOW HIS GLEAMING ROCKET.
OF COURSE THERE'S HOPE FOR YOU, MY FRIEND, FOR A WHILE, ON EARTH. IT LOOKED LIKE THERE WAS NO HOPE! BUT WHEN MANKIND ON EARTH LEARNED TO LIVE TOGETHER, REAL PROGRESS FIRST BEGAN, THE UNIVERSE WAS SUDDENLY OURS.
AND WHEN WE LEARN TO LIVE TOGETHER...
THE UNIVERSE WILL BE YOURS, TOO, GOOD-BYE, MY FRIEND!
GOOD-BYE, TARLTON.
THE SHIP ROARED UP INTO THE NIGHT SKY, IT ROARED INTO THE INFINITE VOID OF SPACE...INTO THE ENDLESS COSMOS WHILM IT ROARED TOWARD GLORIOUS EARTH...
AND INSIDE THE SHIP, THE MAN REMOVED HIS SPACE HELMET AND SHOOK HIS HEAD, AND THE INSTRUMENT LIGHTS MADE THE BEADS OF PERSPIRATION ON HIS DARK SKIN TWINKLE LIKE A STAR'S STARS...

Our Gang COMICS

10¢
No. 1



OUR GANG

One of Dell's most outstanding titles during the 40's proffered between two glossy covers the major animated and non-animated short-feature creations of the MGM studios. Besides the title feature, drawn by Walt Kelly from #1 to #57 (except for #7 & #9), OUR GANG carried the regular antics of Barney Bear, Benny the Lonesome Burro, Tom and Jerry, Flip and Dip, Johnny Mole, and others. In many of the issues Carl Barks contributed his renderings of Barney Bear, Benny Burro or Happy Hound (who in late issues is reincarnated as Droopy). Although in the early issues it was obviously the province of the Our Gang kids, by the late 40's the MGM magazine gradually evolved into a Tom and Jerry oriented publication, actually changing its title to TOM AND JERRY with issue 60.

In our opinion it is the combined talent of Dell's perennial miracle workers, Barks and Kelly, that makes this comic most appealing. Even though there are other artists who help maintain the overall quality, without Barks or Kelly OUR GANG would be lackluster fare for the ardent funny-animal fan. The most notable issues hold some pleasant surprises and indicate the degree to which Kelly & Barks carry the comic.

OUR GANG 1 introduces the early format. Homey touches, becoming a calling card for Dell, frame the interior stories: inside front cover contents page containing photographs of the Our Gang members and a personal note in kid printing (backward Es, Ns and Ss) from Spanky, editor of that issue. "Editorship" changed hands each of the first six issues. This personalized approach to comic book presentations is congruent with the Dell attempt to garner the wholesome children's market.

The lead story, curiously, begins with a highly realistic, carefully detailed illustration of the gang members. Straight illustration is quite unusual for Kelly and it does not last long; quickly the story progresses to Kelly's more slapstick style. The plot has a patriotic flair. The Kids clean up a vacant lot, embroil themselves in a feud with the Gashouse Gang over the profits accruing from their selling the scrap metal for the war effort, and finally march en masse to donate the money to the Red Cross. Plots of this stripe are characteristic of the earliest Our Gang stories, but gradually they become more like adventures with continued episodes and sinister antagonists. There's a strange blend of humor, action, and heart-warming human interaction in these stories. They are variable in quality - not Kelly's best work - but certainly worth reading.

Barney Bear debuts in #1 in what must be the epitome of funny animal relationships. Barney is a farmer placidly attempting to grow his beets but plagued by a brash, insensitive gopher who constantly gets the best of him. The story begins in the middle of the conflict. It obviously has been going on for a long, long time, and it's all reminiscent of Elmer Fudd and Bugs Bunny and countless funny animal pairs, pitting the clever ne'er-do-well against the slow-witted, gullible, hard-working clod - all so ably satirized by Len Wein and Ralph Reese in "Reggie Rabbit, Heathcliffe Hog, Archibald Aardvark, & Benson Baboon and Bertram the Dancing Frog" (HOUSE OF SECRETS #85).

HOT DIGGITY!
HA! HA!
WEE! WEE!
SQUEEK 'EM OFF!
FOR THIRTY YEARS I HAVE VOWED TO HAUNT THE SCALLOW MOUNTAIN AND BE LOUDEST LOUD IN ALL WORLD! AT LAST I HAVE MY REVENGE!! HA! HA! HA!
I NOW IN TROUBLING TIMES, YOU SHALL HEAR MY FINEST CONCERT!

BARNEY BEAR BY CARL BARKS FROM OUR GANG #11

It's tempting, naturally, to equate the clever gopher (rabbit, magpie, mice, etc) with kids and the stupid bear (hunter, fox, cat, etc) with their parents. Children often do see adults and adult concerns as stupid and senseless, and themselves as smarter than the big people around them. This kind of story is an ideal vehicle for kids to channel their hostilities against those larger than they by identifying with the clever animal.

Two Barney Bear episodes grace the first issue, one partially drawn by Kelly and the other completely drawn by him. These appearances for Barney are all that distinguish the strip until Barks begins his work on it.

Tom & Jerry in issue 1 has a structure similar to the Barney Bear/Gopher clash, except that Tom is given a special malevolence and an appetite for mice instead of beets. Some of the early episodes are quite violent, though the injuries are not bloody nor permanent. The Tom and Jerry cartoons are the same way and

THE SPLASH PANEL OF OUR GANG BY KELLY FROM #1

Fooey! Sabotage!
So! I'm on the right trail.... Here's where those little jokers get their—
Z-z-z-z-z-z-z-z!
-come-up-ance!
Yike!
Gr-rowr!
N-n-no! I d-d-didn't mean it! Honest, Mr. Lion!

they clearly are sources for the comic book versions. The strip is drawn by Tom Hickey, a Dell regular in the war titles and on "Keeto the Jungle Boy" from CRACKAJACK. He includes himself in one story (OG 23) in a deus ex machina ending that prevents Tom Cat from finally devouring his tiny antagonists. Being cat lovers - apparently an unusual trait in the funny animal world, judging from the way cats are depicted - we sympathize with Tom and his troubles with Jerry and Tuffy.

Flip and Dip make the kid/adult antagonism evident by being a monkey version of family structure not even subtly removed from reality. Incidentally, we discovered two gems among all those Flip and Dip stories. In issues 33 and 34 Dan Noonan, our old friend from Egbert Elephant [see RBCC 114], re-enters the jungle to transform this ordinary story into one of grace and flair.

The next particularly striking issue is OUR GANG 6, still prior to Barks' arrival, but notable for presenting three stories by Kelly. There is the Our Gang story which is good, a peachy story about buying war bonds and stamps called "Billy Dollar", and, of all things, a twelve-page Albert [the Alligator] and Bumbazine story, which must have drifted over from one of the ANIMAL issues that lack an Albert and Bumbazine story. Albert, that old Okefenokee rascal, gets punished for his gluttonous ways - he is always stealing food from others - by being shrunk to Mason jar size and chased by an assortment of swamp critters seeking revenge. It is one of the best Okefenokee Swamp stories even without Pogo's appearing at all.

A special treat for Barks fans (you mean some people aren't?), OUR GANG #9 and also #11 have two stories each by the duck man himself, and these stories are among the very best he did for OUR GANG. In #9 he draws "Happy Hound", a story about a sad-faced undedicated hound who accidentally tracks down an escaped prisoner from Alcasing, and "Benny the Lonesome Burro" who encounters a playful mountain goat who keeps getting him in trouble with his antics. After saving him from the jaws of a wolf, Benny decides that he would rather be lonely than have such a companion. Although there is no interior art by Kelly in this issue, 16 pages of large panel layouts by Barks easily compensates. In #11 Barks draws another Happy Hound adventure similar to the first, and also the initial Barney Bear and Benny Burro teamup. Benny is no longer the lonesome Burro, but we never know how the two got together and sometimes we wonder how they could stay together. This story is especially good, with a complex storyline that compares well with the better 10-page Donald Duck stories in COMICS & STORIES. The most interesting feature

BENNY THE LONESOME BURRO BY BARKS IN OUR GANG #10

is a crazy, long haired musician who has carved out a mountain in the shape of a coronet so he can play a deafening rendition of the William Tell Overture.

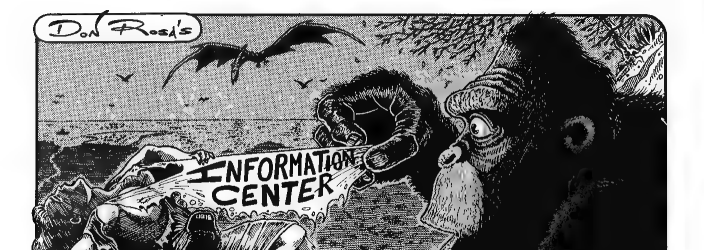
Our favorite Barks story in OUR GANG is the Benny Burro story in #10. In the early Benny stories he is constantly wandering from place to place in search of a friend, or of some especially interesting experience. Here Benny takes off to find El Macaw, the world's most beautiful bird. However, El Macaw, while being elegantly plumed, is also vain, petty, and sadistic. He delights in tormenting the yokel's who come to view him. His cruel "jokes" initially take Benny in, but, once Benny discovers El Macaw's programme, he turns the tables and not only repays the parrot for his tricks but also leaves him featherless, friendless, and abashed. Beautiful large panels, Barksian characterization and satiric details enhance this tale of poetic justice.

We could go on. The later Barney and Benny stories are less interesting than the early ones, as are the later Our Gang stories, but even when Kelly and Barks are merely marking time and devoting little effort to their productions, they still are tops in what they do. Many treats and surprises wait within the pages of this comic. For example, on page 3 of the Our Gang story in issue 27 Kelly draws a caricature of himself standing in a small group of bystanders listening to the spiel of a sidewalk salesman. He is wearing a badge (sherrif's?), a straw hat, suspenders, and he's smoking a pipe - looking perfect in the part of a small town constable. We will leave other surprises for you to discover on your own. OUR GANG is worthy of attention.

NEXT: WHY BARKS?

Imagine! they were holdin' out on me!
Who wants ol' sandwiches when there's catfishes fryin'?
I dono... I'm glad a flatfish grosbeak

OPPOSITE PAGE: FROM "FLIP AND DIP" IN OG 6, ABOVE: ALBERT THE ALLIGATOR BY KELLY FROM OUR GANG #6


DON ROSA'S
INFORMATION CENTER
THIS SCENE FREQUENTLY OMITTED FROM THE CUT DOWN VERSION SHOWN ON T.V.)
GOLDEN-AGE COMIC CONSULTANTS: RAY JERRY M.C.
MILLER! BAILS! GOODWIN!

"Here's our noon position...2 south, 90 east. Way west of Sumatra and way out of any waters I know. I know the East Indies like I do my own hand -- but I've never been here! How you promised me some information when we reached these latitudes!"

You'll get yer information, Capt. Englehorn you wimp! This is INFORMATION CENTER isn't it?! But do I look like Carl Denham or sumthin'? Now get back in yer wheelhouse or I'll have Noble Johnson smear you with banana oil and lob you over the big wall! Iaoni-kalalaoni-kalalaoni-kalalaoni-kalalaoni-kalalaoni-kalalaoni-KONG!!!

Well, here we are again, you tasteful-and-descriminating-famine-subscribers you. I think we have a spiffy column lined up for you this time, with possibly my best selection of indexes yet: Atlas comics, "Superman" TV series, "Avengers" part II, the 1951 TV schedule, and still more. But no matter how I try, I can't seem to delay our entering into our first section, that which the Storno once christened the...

DRASTIC FUBAR SECTION

Apparently the only drastic fubars left time involved information on Uncs' Carl Barks, a fact that makes me doubley embarrassed. I may have virtually all of Barks' work, but I've simply never sat down and wrote myself an index of it all (except for DONALD DUCK, Barrier!).

In RB#CC #112 I printed a listing of the contents of VACATION PARADE #1...and last issue, when some wise Swedish gentleman questioned the veracity of that listing, I foolishly reconfirmed it. But as Dr. Barry Brooks has pointed out to me there were indeed THREE Barks strips in that issue, not merely the two I listed! I rechecked my issue, and sure enough - there was the 3rd strip in black & white, and 4 other colors as well. The strip I'd omitted was a 1½ page "Donald's Granma Duck" on pages 111-127.

ALSO: recall last issue when I half-heartedly "guessed" that DONALD DUCK #26 contained the first appearance of Gyro Gearloose. Those other than Disney Archives' Dave Smith along with fellow Dell-fan & RB#CC-columnist Jeff Gorrell wrote to tell me that Gyro had made two previous outings: WALT DISNEY'S COMICS & STORIES #140 & 141 (May & June 1952); Gyro was his usual thin self in #140, but was rather obese in #141 as he was in DD #26. Mmy, I dunno'.

ALL-TIME GREAT COMICS SURVEY:

Let's hear from more folk as to what they consider their favorite single comic issues. I'll try to keep this feature more meaningful & intelligent than that "top 100" survey you've seen elsewhere in fandom.

Jeff Gorrell (again already!) considers his two favorites to be FAIRY TALE PARADE #1 (with its 68 pages of intricate bemutiful Walt Kelly art) and DONALD DUCK/A COLOR #68 (for its TWO classic Barks strips).

Ray Elliott believes that the greatest super-hero comic of all was BATMAN #5 for its 'The Case of the Honest Crook'; I wish I had that issue so I could check it out.

And Mike Doorsell1 made detailed explanations on why he considers these to be the top-ten comics...due to space considerations, I'll just let him use his own imagination as to the logic of the list: SUPERMAN #113, BATMAN ANNUAL #1, SHAZAM & BOLD #34, ALL-STAR #13, SHOWCASE #55, WORLD'S FINEST #79, AVENGERS #3 & 4, FANTASTIC 4 ANNUAL #1, and JUSTICE LEAGUE OF AMERICA #2.

I'd like to continue to receive nominations from the rest of you (but please don't give me any bovine-faces like ACTION #1 or such).

And now for our ADDITIONS sent in by you wunnerful peepul; again, all I can suggest is that you make daft notes in your book-issues...

Friend Mike Conklin sent me these additions to non-comic book work by Uncs' CARTOONIST/Inker JOE SIMON: THE BLACK HOOD #3 reprint of BLACK HOOD (that issue's getting a lotta' publicity alright); DONALD DUCK LAYS DOWN THE LAW (BLB) reprinting WDCSS #56, 84, 70, 56, 60, 50, & 69 in that order; DONALD DUCK AND THE BOYS (storybook) reprinting WDCSS #84; UNCLE SCROOGE, THE LEMONADE KING (1960) a storybook with original Barks work, pencils only; and DONALD DUCK & THE CHRISTMAS CAROL (1960) a "Little Golden Book". So that's 5 more Barks items that I, as I said, "virtually" don't have (sigh).

J.R. Rapp has two more additions to our Mr.Mxyzptlk "index": SUPERMAN #202 & 218. And as you'll note later on the column, I NOW need a Bizarro index!

Greg Vander Leun has additional DC work by Gray Morrow: HOUSE OF SECRETS #83 (cover) & #89 (cover), plus TARZAN #207 & 208. Greg also adds to our Richard Corben index by saying that the unsegregated BARBARIAN #3 had a Corben piece, and that Corben does a great deal of work on book-jackets and pamphlets out of the Science Fiction Book Club.

Dan Welcht says (in regards to a question last issue) that the Fox & the Crow had the lead feature (6-8 pages) in COMIC CAVALCADE #30 (Dec.'47-Jan.'48) to #63 (June-July 1952) and that Mr. Overstreet has some drastic fubars on this matter in his listings, so head.

John Iavarone cues me in that South Sea Girl appeared in SEVEN SEAS #1-6, and BUCCANEER (which these days is a LOW price for corn)#7. Plus, the Judge had his lengthy run in RED CIRCLE #1 & 2.

Good ol' Larry Charet tells me that the "Capt. Virtue" sequence of "Mary Perkins-On Stage" newspaper strip (mentioned last issue) was dated August to October of 1966. Larry also points out that, contrary to what I mentioned several issues back, the Spirit did NOT appear in MODERN comics #83.

Mark Edmonds springs to tell me that Dick Sprang drew that "Superman's Pet" in WORLD'S FINEST #112. Kindwe' Sprang spring there, en Mark?.....sorry.....

Paul Hugli gives me this list of magazines which regularly give reports on UFO sightings, as per a question in a previous issue: SAGA, FLYING SAUCER, FATE, PROBE, SEARCH, BEYOND REALITY, OCCULT COMENTARY; and these titles available only by subscriptions: SAUCER NEWS, APRO, and NICAP REPORT. And, of course, Lotsa' "Man's Real Sweat" magazines give their usual sophisticated reports on the topic.

And last but most decidedly not least, Jim Vadeboncoeur finally broke down and sent in this mini-index of Al Williamson reprints from Atlas comics that Marvel has recently printed.

strip title	Marvel reprint	original Atlas
"Hallmess"	MAN IS KRAZY ISSUE #1	BATTLE #55
"Fear"	KID COLT #147	?
"Escape"	KID COLT #170	KID COLT #88
"When Drago Comes To Town"	KID COLT #172	GUNSMOKE WESTERN #36
"Genius With a Gun"	WYATT EARP #30	WESTERN KID #10
"The Coward"	WESTERN KID #3	?
"A Stranger in Tombstone"	GUNSLINGER #1	WESTERN KID #9
"Outlaw's Hideout"	WESTERN GUNFIGHTERS #2	QUICK-TRIGGER #13
"The Rip-Snorter"	WESTERN GUNFIGHTERS #16	WYATT EARP #2
"When the Creature Escapes"	CHAMBER OF CHILLS #13	WORLD OF SUSPENSE #7
"The Last Notch"	RAWHIDE KID #95	OUTLAW KID #18 (1957)
"The Prairie"	RAWHIDE KID #113	KID COLT #60
"Stranger In Town"	RINGO KID #1 & 20	RINGO KID #10 (1956)
"The Protector"	OUTLAW KID #3	?
"No Turning Back"	OUTLAW KID #9	?
"When Kelly Came To Town"	TWO-GUN KID #110	WYATT EARP #1
"Fangs of the Black Cobra"	SAVAGE TALES #5	JANN OF THE JUNGLE #16
"The Drum Beats At Midnight"	SAVAGE TALES #8	JANN OF THE JUNGLE #17
"Where Larrabee Rode"	RAWHIDE KID #86	RINGO KID #13 (1956)
"Inside the Cave"	RAWHIDE KID #79	KID COLT #59

RICHARD CEBTOLA — Barrington, New York
WHICH ISSUES OF 'STRANGE TALES' HAVE STERANKO ON THE "RICK FUREY" FEATURE???

That would be STRANGE TALES #151 (Dec.1966) to #168 (May 1968) and includes all covers on cloak-and-dagger issues in this range.

HOW LONG DID "ROBIN THE BOY WONDER" LAST AS THE COVER FEATURE ON "STAR SPANGLED" COMICS???

During the Boy Wonder's stay with STAR SPANGLED #65 (Feb.1947) thru #130 (July 1952), he was the cover-feature on issues #65 to #95, at which time he was replaced (on #96) by "Tomahawk" owing to the popularity of westerns during the fabulous 50's.

CAN YOU DESCRIBE THE PLOT OF THE FIRST SUPERMAN VS. LEX LUTHOR STORY IN 'ACTION' #23???

Lieter my children and you shall hear of a trip Clark and Lois take to cover the war between Galicia & Toran in Europe. A peace team from Toran is destroyed en route, and each side blames t'other. A General Lupo assures Clark that the incident was an accident, but, as Superman, Clark hears Lupo plot to kill him. And when Superman follows Lupo to a cave, he sees an assertion of Lex Luthor giving Lupo orders to create war across Europe. On discovery of Superman, the asertion destroys Lupo with green rays, which naturally upsets the Man of Steel something fierce, at which point he destroys the asertion, the cave, and a squadron of planes (fortunately Luthor's) passing overhead. This, in turn, upsets Luthor, who has kidnaped to his dirigible hide-away. He.Lane, rather displeased, bribes a henchmen into taking a note to Clark, who arrives as Superman and destroys the stronghold and Luthor (temporarily); peace is restored and Lois & Clark return to Metropolis.
A historical note: In his debut appearance, Luthor has a full head of flaming RED hair while his assistant is bald with the traditional white lab coat. A later artist, when instructed to do a strip with Luthor, checked this ACTION #23 and mistook the assistant (who appeared most often in the issue) as Luthor, thereby instituting a 30-35 year old running error. This same thing happened to artists working on an early Capt.Marvel villain Dase, and on a Johnny Quick bad-guy, Dr.Clever, who returned with the K.O. of a Mr.Marv. The editors were out with that day!

CAN YOU DESCRIBE THE CONTENTS & COVER OF 'MARVEL FAMILY' #89???

I'm afraid I lack that final issue of MF. Anyone...?

BILL ROBERTS — Barlow, Florida
HOW'S ABOUT A 'FLASH GORDON' INDEX AND AN ALEX RAYMOND INDEX???

Well, okay, but what all do you want me to cover? I guess I'll stick to comics and Big Little Books, and give both indices simultaneously! David McKay

KING (1 (April 1936) - 145, 148 - 155 (Nov.-Dec.1949)Raymond reprints.
MAGIC #107 & 108 (June & July 1938) Raymond newspaper reprints.
FEATURE BOOK #25 (1940) WOW #4 (Nov.36)Raymond rep.
Dell:
4-COLOR/ONE-SHOT #10 & 84 (Raymond reprints); #173, 190, 204, 247, 263
(all by Paul Norris); #184 (Jack Lehti); #512(F1), #2 (Frank Thorne); MARCH OF COMICS #118(Sept.54), 133 (Aug.55) & 142(Feb.56).
Harvey:
FLASH GORDON #1 (Oct.50) to #4 (April'51) Raymond reprints.
Gold Key: FLASH GORDON #1 (June 1965) Norris reprint.
King: #1 (Sept.66) to #13 (Dec.67);
Charlton: #12 (Feb.69) to #18 (Jan.70).
Flum: Kary's give-away - FLASH GORDON RAIDS JAPAN (1943)
Big Little Books: (All Raymond reprints)
*FG and the Perils of Mongo' #1&23(1934)
*FG and the Power Ray of Mongo' #1&69 (1935)
*FG and the Red Sword Invaders' #1&79 (1935)
*FG and the Tournament of Mongo' #1&71 (1935)
*FG and the Tyrant of Mongo' #1&8, (1936)
*FG and the Witch Queen of Mongo' #1&90 (1936)
*FG in the Forest Kingdom of Mongo' #1&92 (1938)
*FG in the Ice World of Mongo' #1&3 (1962)
*FG in the Jungles of Mongo' #1&24 (1947)
*FG in the Water World of Mongo' #1&07 (1937)
*FG on the Planet Mongo' #1&35 (1936)
*FG and the Fiery Desert of Mongo' #1&7 (1938)
*FG and the Monsters of Mongo' #1&66 & give-away edition (1935)
Fast Action Books:
*FG vs. the Emperor of Mongo' (1936);
*FG and the Ape Men of Mor' #12 (1942)
I also understand that there was a stand-alone(possibly one-shot) Flash Gordon Pulp magazine in the mid-thirties, maybe containing Raymond art reprints.
As for the Alex Raymond index, it should be noted that along with "Flash Gordon", Alex also drew and created (or co-created) the newspaper strips "Jungle Jim", "Secret Agent X-9"&"Rip Kirby". So: comics: (All Raymond reprints)
SECRET AGENT X-9 #1 & 2 (1934) 120 pages, 6"x9" by David McKay Co.
FEATURE BOOK #8 (4-Fall 1937) by David McKay Co.
FEATURE BOOK #51 & 54 (Rip Kirby) (1947) by David McKay Co.
HARVEY COMICS HITS #57 (Rip Kirby)(1952) by Harvey.
Big Little Books:
"Jungle Jim" #1138 (1936); "Jungle Jim & the Vampire Woman"#1139
"Secret Agent X-9"#1&1(1936) (1937)
"Secret Agent X-9 and the Mad Assassin"#1&72(1938)
I think that should cover it, right? Right? Hah? At any rate, let me know of any additions or (smaller) corrections.

WILLIAM FILDEN — Jelesboro, Me.
CAN YOU PRINT AN INDEX TO ALL THE ATLAS TITLES & THEIR LONGEVITY???

Friends, it took lengthy sessions in smoke-filled rooms and numerous trips to the nearby, city of Marshall, Tennessee, for the secret S.A.L.T. talks (Sanction for Atlas List of Titles), but I was finally able to persuade genial Atlas-expert TIM VANDEMON-COKUM to allow me produce his Atlas index! Jim is preparing for publishing a definitive in-depth Atlas index at some future date, and this is a preliminary work; check it out and see if you can help us with any ill' tidbits of data. Remember, this index is dedicated to Mr.Vandemoncokum and you know the old saying in comic circles..."don't tug on Superman's cape, don't pull the mask off the ol' Lone Ranger and you don't mess around with Jim!" See index section and be smart about it.

RICHARD MORRISSEY — Framingham Center, Massachusetts
WHO WROTE THE "SEVEN SOLDIERS OF VICTORY" STORIES???

Alright, let's start from the beginning for those just tuning in: The "7 Soldiers of Victory" appeared in LEADING COMICS #1 (Winter 1942) to #14 (Spring 1945); the squad included "Vigilante" from ACTION, "Crimson Avenger" from DETECTIVE, "Green Arrow"(& Speedy) from the pages of MORE FUN & WORLD'S FINEST, "Star Spangled Kid & Stripsey" from STAR SPANGLED, and the "Shining Knight" gotta' ADVENTURE. Artists included Creig Flessel, Bernie Klein, Louis Cassenove and his brother Arturo, and Mort Meskin. And to finally get to the point of all this rot, scripts for Len's Legionnaires were by Bill Finger, Whitney Ellsworth, Mort Weisinger, Murray Boltinoff, Jack Schiff, and (according to a recent COMIC READER) Joe Samachson & William Morrison.

WILLIAM LAKS — Poughkeepsie, New York
WAS RICHARD WENTWORTH A SWIPE OF LORD PETER WIMSEY OR SHER-LOCK HOLMES???

To answer that for certain, I'd hafta' find Grant Stockbridge, author of Wentworth's adventures as The Spider of the pulps. But as an opinion: I can't imagine that the effiminate Spider as copied after Dorothy Sayers' punctilious and scrupulous Peter Wimsey, and the only similarity that I see with Conan Doyle's Holmes is that both characters were SUPERIOR DETECTIVES. (I'd have put this question in the "Pulp" section, but there isn't one since this is the only pulp query.)

I AM INTERESTED IN A TAWKY TAWNY INDEX - WHERE CAN I FIND ONE?

Here and no where else! Here is a list of the Tawky Tawny stories written by the recently deceased Otto Binder:
CMA of course indicates CAPTAIN MARVEL ADVENTURES...
"Talking Tiger" CMA#79(Dec.47)
"Return of Mr.Tawny"CMA#82(March 48)
"Mr.Tawny's Problem"CMA#86(July48)
"Tawny's the World's Wildest Man" CMA #88 (July 48)
"Tawny's New Home" CMA #90 (Nov.48)
"Lionizing of Mr. Tawny" CMA #92 (Jan.49)
"Tawny Loses Faith in Mankind" CMA #96 (May 1949)
"Tawny's Adventure Within an Adventure" CMA #102 (Nov.49)
"Tawny's Masquerade" CMA #104 (Jan.50)
"Tawny's Detective Case" CMA #108 (May 50)
"Capt. America and the American Century" CMA #110 (July 50)
"Feud With Mr. Tawny" CMA #113 (Oct.50)
"Tawny's Personality Peril" CMA #115 (Dec.50)
"Tawny Seeks Happiness" CMA #117 (Feb.51)
"Tawny, Salesman" CMA #119 (April 51)
"Tawny's Diet Danger" CMA #121 (June 51)
"Tawny As Mayor" CMA #123 (Aug.51)
"Tawny's Fame" CMA #126 (Nov.51)
"Tawny's Treasure Peril" CMA #128 (Jan.52)
"Tawny's Quest For Youth" CMA #131 (April 52)
"Tawny's Bouncing Shoes" CMA #134 (July 52)
"Tawny's Outlaw Crime" CMA #137 (Oct.52)
"Mr. Tawny...Hermit" CMA #149 (Oct.53)

CHRISTOPHER MALONEY -- Oakland, California

TINTIN QUESTIONS: WHAT WERE THE PUBLICATION DATES OF ALL 22 TINTIN BOOKS? WHY HAVE THEY NOT BEEN REPRINTED? HOW MUCH WORK IS DONE BY HERGE'S STAFF OR ASSISTANTS? I'VE HEARD THAT SOME TINTINS WERE RE-COLORED - WHAT IS THIS ABOUT??????????????

Uh, yyyeah. Where do I begin.---- As of last year, ALL the Tintin books were in print.

Hergé had no assistants until a relatively recent date. He still does, and always did, most of the work; notably, he always draws the main (recurrent) characters personally. The story and its frames-by-frame composition are always 100% his. His staff is limited to "filling out" frames occasionally with decors and secondary characters.

And no, Hergé albums have been re-colored, as opposed to colored (re-edited from black & white to color).

And now another index? Quite a few this issue -- Indices are very interesting but are rather dry. Onward, nonetheless; The TINTIN albums, published earlier in serial form:

"Tintin au Pays des Soviets": BW 1930; author's re-edition BW 1969; public BW re-edition 1973.

"Tintin au Congo": BW 1931; color 1947; latest edition 1973.

"Tintin en Amérique": BW 1931; color 1947.

"Le Sceptre d'Ottokar": BW 1939; color 1947.

"Le Crabe aux Pinces d'Or": BW 1941; color 1947.

"Le Secret de la Licorne": BW 1945; color 1947.

"L'Oreille Cassée": BW ?(1931-39); color 1947.

"L'Ile Noire": BW ?(1931-39); color 1947.

"Les Cigares du Pharaon": BW ?(1931-33); color 1955.

"Le Lotus Bleu": BW ?(1931-33); color 1946.

(...I don't know the earlier BW edition of the rest...)

"Le Trésor de Rackam le Rouge": color 1947.

"Les Sept Boules de Cristal": color 1948.

"Le Temple du Soleil": color 1949.

"Tintin au Pays de l'Or Noir": color 1950.

"Objectif Lune": color 1953.

"On a Marché sur la Lune": color 1954.

"L'Affaire Tournesol": color 1956.

"Coke en Stock": color 1958. "Tintin au Tibet": color 1960.

"Les Bijoux de la Castafiore": color 1963.

"Vol 714 pour Sydney": color 1965.

"Tintin chez les Picaros": color (in progress)

You must've been thrown by the blurb in these 1973 volumes saying that these were "favorites from the past, representing the best of over six-hundred titles. The publishers are proud to bring back these time-proven classics in response to the overwhelming reader request". Well, refering to your list, #1, 2, 4& are reprints from the BLB series of those far-flung days of antiquity, 1968, when they were published with stiff covers. The "Volcano Vally" is a completely redone 1973 version (if it's even THAT) of a late'60s BLB, but I still can't figure its copyright dates of "1941, 1947, 1949"(???). However, those 7/8" square "flip-it" cartoons on the upper-right of each page ARE honest-to-gosh-all-fishhooks reprints from '60s BLBs!

I RECALL A 1950'S CHARACTER CALLED "MR. MUSCLES" - TELL ME SOMETHING ABOUT HIM PLEASE.

Mr. Muscles, aka "the World's Most Perfect Man", aka Brett Carson, was just this big guy in a silly suit who went here & there doing good deeds (but I guess that's an apt description of most any super-hero). He and his kid sidekick named (ready?) Kid Muscles appeared in Charlton's MR. MUSCLES #22 & 23 (June & August 1956). MR. MUSCLES had previously been BLUE BEETLE #18-21, which, in turn, had been THING #1-17!

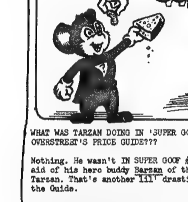
JOSH PIERCE -- Columbus, Ohio

HAVE THERE BEEN ANY WALT DISNEY DIGEST'S SUBSEQUENT TO #18, August 1974???

No, none to speak of except #19 (Oct.'74), #50(Dec.'74), #51, etc.

CAN YOU GIVE ME ANY INFO ONE ONE OF MY FAVORITE CHARACTERS FROM THE '50S, PINE COMICS' "SUPERMOUSE"-WRITERS, ARTISTS???

Let's see...Supermouse appeared in COO COO #1 (Oct.&2) to #62?(1952); and in SUPERMOUSE #1 (Dec.&5) to #45 (1958), plus 1957 & 1958 "giant" editions. The publisher was first Nedor and later, as you mentioned, Pines. I don't know much (that's a lie)--I don't know ANYTHING about the later artist&/writers, but earlier--on one occasion was Richard S. Hughes; art was by Milton Stein, Allan Hubbard, and that guy I mentioned as doing Lemonade Kid last issue, eh - wutzis name... Frank Frazetta. Supermouse obtained his power by eating supercheese, naturally.



WHAT WAS TARZAN DOING IN 'SUPER GOOF' #3 AS REPORTED IN OWENSTREET'S PRICE GUIDE???

Nothing. He wasn't IN SUPER GOOF #3. In #3 Goofy flew to the aid of his hero buddy Tarzan of the Apes, merely a spoof of Tarzan. That's another kill drastically fubarical entry in the Guide.

WHERE DID THE FOLLOWING STORIES (ISSUED RECENTLY IN WHITMAN BLB FORM) ORIGINALLY APPEAR: "FABULOUS DIAMOND FOUNTAIN" (DONALD DUCK), "GIANT TROUBLE", (GOOFY), "VOLCANO VALLEY"(DD), & "ADVENTURE IN OUTER SPACE"(MICKEY MOUSE)???

MICHAEL McCRICKARD -- Nashville, Tennessee

THE SPIRIT COMIC BOOK SECTIONS BEGAN IN 1940, RIGHT? HOW LONG DID IT LAST???

June 2, 1940, to be precise, to Sept. 28, 1952, although from July 27, 1952 onward it was titled "Outer Space" (featuring the Spirit) indicating public interest was waning.

EISNER DID THE SECTIONS UNTIL 1942 WHEN HE WENT TO WAR. WHEN DID HE RETURN & WHO GHOSTED THE NON-EISNER STORIES???

I've calibrated these dates, so don't bet your life on them... but I think Will left after the March 29, 1942 edition and returned with the Dec. 21, 1945 issue; then Mr. E quit the strip around Feb.25, 1951. Assistant artists included Alex Kotzky, Lou Fine, Gill Fox, Chuck Cuidera, Robin King, Jack Cole, John Belfi, Bob Powell, Jerry Grandenetti, and (for the big finish) Wally Wood.

SAM GURLEY -- San Anselmo, California

WARREN'S 'SPIRIT' #1 HAS A LEAD-OFF SECTION FROM MARCH 24, 1946 SIGNED BY WILL EISNER, IT LOOKS LIKE EISNER, THE COVER SAYS "8 BIG STORIES BY WILL EISNER", AND THE PRICE GUIDE HAS THAT SECTION AS BEING DONE BY EISNER. THEN WHY IS ITS APPEARANCE IN 'SPIRIT' #19 CREDITED TO GRANDENETTI IN THE GUIDE???

Would you believe it's "drastic fubar time in Cleveland, Tennessee" again? What is this? It seems like you people are trying to get my buddy Bob waxed at me! It's a PLOT! YOU'RE ALL AGAINST ME! I KNEW IT!!!

WHERE IS VICTOR FOX THESE DAYS???

Victor who?

IN WHICH ISSUES OF 'TOP NOTCH' AND/OR 'JACKPOT' DID THE SKULL OPPOSE THE BLACK HOOD???

Skull vs. the Black Hood: TOP-NOTCH #9-11, 13, 18, & 19 (when the Skull was executed); also, the two foes met in JACKPOT #2 and in #6 Mr.Hood met the Skull's only begotten son (a reg'lar bone-chip off the ol' brain-case).

JIM WARREN -- Longmeadow, Massachusetts
FROM MY CHILDHOOD I REMEMBER AN 'UNCLE SCROOGE' IN WHICH MR. McDUCK BITES (WAK!) A PAIR OF INDESTRUCTIBLE SPECTACLES AND TRAVELS AROUND THE WORLD PROVING THEIR INDESTRUCTIBILITY. WHAT ISSUE WAS THIS, AND DIDN'T THE GLASSES BREAK IN THE END???

That must be the "Unsafe Safe" in UNCLE SCROOGE #38 (June-Aug. 1962); it seems Scrooge doesn't buy these specs - he has his own scientists develop the super-glass, and also forms a safe of the stuff. Now that he has finally foiled the Beagles and Magica de Spell, Uncle Scrooge (and Donald & the "kids") go on a vacation to Australia, where among the natives he discovers the Tanganyika Yeeker bird whose shrill cry shatters his "indestructible" specs. Therefore, the primary crux is to keep the Yeekers out of the hands of the Beagles & Magica.

CAN YOU NAME AT LEAST ONE ISSUE OF 'PLASTIC MAN' BY RUSS HEATH?

Russ Heath never drew Plastic Man...however, he DID do the great "Plastic Sam" strip in MAD #14 (Aug.1954). Could this be what you're thinking of by any stretch of the imagination (ow) ?

WHAT ISSUES OF WALT DISNEY'S COMICS & STORIES' HAD "BUCKY BUG" OR "THE GREMLINS"???

On checking, I see "Bucky Bug" in WDC&S #20 (May 1942) to #23, 25, 26, 28, and #39 - 120 (Sept.50).
And "the Gremlins" show up in WDC&S #33 (June 1943) to #41 (Feb. 1944); the strip was titled "Gremlin Gus & the Widgets" in #34-#38...and simply "Gremlin Gus" in #39-41. Hr. Walt Kelly was responsible for the lines on the panels in #34-41, and there was even a Walt Kelly Gremlins/Donald Duck cover on issue #34.

ROSS EYRNE -- Piscataway, New Jersey
IN BOTH THE '73 & '74 EDITIONS OF OVERSTREET, THE FIRST BUGS BUNNY COMIC IS LISTED AS 'LARGE FEATURE COMIC'#6, 1939. HAVING JUST ACQUIRED IPCH'S, I FOUND THAT IT IS COPYRIGHTED 1942 ON THE INSIDE FRONT COVER. WHY THE DISCREPANCY???

@#%$&-!!! You people are baiting me! I WILL NOT BE BAITED! You want me to say it's another drastic fubar, right? You're trying to envenom Bob towards me! Now I'd be worried he'll short-sheet my bed at the next convention, but I sleep on the floor.

WHO DID THE ART & SCRIPT FOR THE "DREADFUL DRAGON" STORY OF 'BUGS BUNNY/L COLOR' #16???

I checked my LC #187 and the only artist I might make a guess at is Ralph Heimdahl. Heimdahl was one of the main "Bugs Bunny" artist both in the comics & newspapers; he also did Dell's Mary Jane & Sniffles, Bucky Bug, Tug Bear, etc., and had previously worked in the Disney studios.

IN WHAT ISSUES OF 'SUPERMAN' COMICS (ABOUT 20 YEARS AGO) DID THE BIZARRO SERIES APPEAR???

If you're referring to the rawthah droll series of strips that starred the bizarros, that was in ADVENTURE #265 - 299, but that was certainly no 20 years ago...more like 12. I'd sit down and try to compile a list of ALL the Bizarro appearances if I weren't an effete snob; would anyone else like to try?

JOHN ASTOFI -- Ogdensburg, New York
CAN YOU TELL ME SOMETHING ABOUT A COMIC BOOK SUPERHERO CIRCA 1966-67 BY THE NAME OF "CAPT. Z-RO" OR "CAPT. ZERO"???

For the life of me, the only "Capt. Z-ro" that I can think of was the TV character played by Roy Steffins that time-traveled his way thru 26 "Capt. Z-ro" episodes in 1955. (???)

JAMES BESHIRAS -- Reidsville, Georgia
WHO DOES THE ART & SCRIPTING FOR GOLD KEY'S "BROTHERS OF THE SPEAR???

I don't know about the scripts, but that art is by Jesse Santos.

WHAT OTHER MARVEL BOOKS HAS KING KULL CROSSED OVER TO APPEAR IN?

(John Gargiso asked this same query, J'know it's a bit difficult for Kull to appear with any other Marvel characters when he predates them all by, wuttisit, 20,000 years? Besides his own title, the only other appearance that I can think of is his debut in CREATURES ON THE LOOSE #10 (March 1971) by Bernie Wrightson; that strip was reprinted in SAVAGE TALES #2 (Oct.73), and, of course, Kull is a regular feature of SAVAGE SWORD OF CONAN these days.

WHO IS THE ARTIST FOR GOLD KEY'S 'STAR TREK'???

That would be fellow wop, Alberto Giolitti.

FRED HARDELLI -- Amsterdam, New York
A FEW YEARS AGO I SEEM TO RECALL AN AD WHICH HAD FOR SALE THE ORIGINAL OF A FRAZETTA NEWSPAPER STRIP; WAS THERE EVER SUCH A STRIP, AND IF SO, WHAT WERE THE DATES THAT FRAZETTA DID IT???

That musta' been "Johnny Comet", a 1952 strip that, I believe, involved the world of race cars. Fritz also assisted Al Capp on 'Li'l Abner' during the late '50s and he had a strip that was never bought - it involved a barbarian named Lang Tralliz in a post-atomic war America (a little like Gold Key's MIGHTY SAMSON); this strip was done in 1950 and was printed in WITZEND #3.

IRA MATETSKY -- Baldwin, New York
WHAT CHARACTERS APPEARED IN 'WORLD'S FINEST' #12 - 70???

??? Why start with #12? Let's go on and extend the range back to #1 (WORLD'S BEST) and on up to, say, #200: r = reprint.
Aquaman:#6,135,137,139,141r,141r.
Batman & Robin:#1-70.
Batman, Robin & Superman:#71-197.
Bizarro: #151r.
Boy Commandos: #8-41.
Capt. Compass: #63.
Congo Bill: #195r.
Congorilla: #146-151r.
Crimson Avenger: #1-5.
Doc & Fatty: #36, 38, 40-42.
Dover & Clover: #12, 67.
Dreffy: #1-3, 6-11.
Full Steam Foley: #13-18.
Green Arrow:#7-13,136,138,140, 143r,145r,151r,159r,187r,197r.
Green Lantern:#171r.
Hop Harrigan: #1.
Johnny Everyman: #15-26,28,30.
Johnny Quick: #126r, 198r.
Johnny Thunder: #1-3.
King Farraday: #1-5, 8.
Lando: #1-7.
Lois Lane: #141r.
Manhunters Around the World:#59-62.
Martian Manhunter: #175r,176r,180r.
Panch Parker: #1,2.
Red,White & Blue:#1-7.
Robin:#190-193r.
Robotman: #168r.
Roy Raymond: #156r,166r,187r.
Rusty: #16.
Sandman: #3-7.
Silent Knight: #182r.
Star Spangled Kid: #6-18.
Superman: #1-70.
Superman & guest: #198-200.
Super-Sleuth McFoozy: #10,12,22,21,27,29.
3 Ring Binks: #31, 32.
TNT & Dan the Dyna-Mite:#5.
Tomahawk:#33,35,65-88,90-101.
Tommy Tomorrow:#102-112, 156r, 162r, 185r.
Tom Corbett: #19-58.
Two-Gun Percy:#68,69.
Vitamin Vic: #50, 51, 61.
Wyoming Kid: #12-64.
Young Doc Davis:#1-4.
and Zatara: #1-41, 43-45, 47-51. Ta-daaa.

AUDIENCE PARTICIPATION section:

ROBERT HEAP -- York New Salem, Pennsylvania
I NEED INDEXES FOR THESE ARTISTS: LOU FINE, SYD CHECK & ALEX NINO.

RICHARD MORRISSEY -- Farmingham, Ma.
IN 'SEDUCTION OF THE INNOCENT' WERTHAM MENTIONED A NEWSPAPER STRIP THAT LAMPOONED HIM AS "DR. FREDERICK MUTTONTOP" (apt)--DO YOU HAVE ANY IDEA WHICH STRIP DID THIS & WHEN???

WHO INKED CURT SWAN'S ART AFTER GEORGE KLEIN DIED AND BEFORE MURPHY ANDERSON TOOK OVER UPON WEISINGER'S RETIREMENT???

TELOBIZHUN

One drastic fubar to point out: last issue I ran that 1956 TV schedule; I knew better - it was shear carelessness - but in 1956 "Gunsmoke" was still a half-hour series, not an hour as I indicated on my chart. ("Gunsmoke"was a hour from 1955 to 1961.)

Here's a drastic fubar I'd like to place back in the annals of non-Fubarism: John Astolfi has alerted me to the fact that Ken (Eddie Haskell) Osmond IS a person star after all!!! Under the name John Holmes (but boasting of his days as Haskell), Osmond has advertised his raw flix in places such as the January '73 BERKELEY BARB. And if you'll check your new December '73 issues of PLAYBOY you'll find a small photo of Holmes in the flesh (I do mean flesh); that sure looks like Ken Osmond to me and that's sure no policeman's billy-club he's holding in his hand!

And an addition from Larry Charet: Bruce Lee appeared as Kato in the "Batman" episodes "A Piece of the Action" (3/1/67) and "Batman's Satisfaction" (3/2/67). Then'kyou

JOHN ASTOLFI - Ogdensburg, New York
ON "SPIN & MARTY" IT SEEMS TO ME THERE WERE A COUPLE OF OUTLAW NAMED THE SOMETHING-SOMETHING AND THE SOMETHING KID... DOES THAT RING A BELL???

Why certainly! I can recall the wanted posters now...see illustration. Needless to say, I heard no bells ringing.

WHAT WAS THE DISNEY TV ZORRO'S HORSE NAMED???

I remember that, too: Zorro and his mighty steed, Something-Something the Wonder Horse! All kidding aside (if that's possible for me) it was the fiery black stallion, Tornado!

ON THE PRISONER, DOES ANYONE REALLY KNOW WHO RAN THE VILLAGE ...I PERSONALLY THINK IT WAS ALIENS FROM OUTER SPACE.

It never seemed too enigmatic to me: The Village was a set-up jointly run by the various (worldly) power-blocks. The purpose was to process or deter spies and agents who wished to renounce their profession, as #6 did. Retired spies couldn't be allowed to run about with their heads full of top-secrets; the Village was designed to find out what they knew, then either brainwash it OUT of 'em or permanently restrain them. In #6's case, I believe the objective was to obtain his undelivered report from his last mission, and that he had learned on that assignment that had caused his resignation. This was all only the superficial explanations -- I could go on that The Village actually represented all the forces in modern society that try to dehumanize the individual (a favorite Patrick McGoohan theme) but that's a thesis worthy of its own seperate article.

I sure wish I got more questions concerning TV! Unlike movies or comics, vintage TV gets far less attention than it deserves, and I therefore find it the most stimulating part of I.C.

MOVIES NOW SHOWING

DAN MALERT -- Tampa, Florida
CAN ANYONE SUPPLY THE COMPLETE FILMOGRAPHY OF THE FOX & THE CROW CARTOONS FROM COLUMBIA DURING THE '40S???

Alas' good question.

WILLIAM LAKE -- Poughkeepsie, N.Y.
I WORE ANY INFO ON THE MOVIE ABOUT MILITARY LIFE THAT STARRED GARY CROSBY, LARRY STORCH, J.C. FLIPPEN, JIM BACKUS, AND A WALK ON BY BOB DENVER.

(Sometimes I'd like ta' walk on Bob Denver myself!) The flic you recall is this:
"A Private's Affair" 1959; 20th Century - Fox; color; 93 min. director: Raoul Walsh; additional cast: Sal Mineo, Christine Carere, Barry Coe, Barbara Eden, Terry Moore and Jesse Royce Landis. The plot concerned 3 peacetime draftees - a bearded beatnik, playboy cattle rancher, and clean-cut college student (obviously the 1959 variety) - who form a vocal group and decide to "put on a big show" in true Mickey Rooney - Judy Garland tradition. A mix-up occurs when collegian finds himself married to the assistant secretary of the army! The movie was actually just a vehicle to exhibit young "talent".

WANTED
DEAD OR WHATEVER
FOR EVIL STUFF & JUNK LIKE THAT

THE SOMETHING SOMETHING KID
A REWARD OF SOME SORT OR OTHER

HOW MANY "I LOVE A MYSTERY" MOVIES WERE THERE NOT USING RADIO SCRIPTS???

I haven't the foggiest...but here are the "I Love a Mystery" movies plus plot synopsis' if that helps you. (Columbia):
"I Love a Mystery" 1945; 70 minutes; d: Henry Levin; cast: Jack Packard:Jim Bannon and Doc Young:Barton Yarborough (these two roles & actors are carried through all 3 movies); also: Nina Foch, George Macready, Gerald Matthews. Plot: A bizarre Oriental cult and a prophesy of doom serve in a plot to drive a husband insane & to suicide.

"The Unknown" 1946; 70 minutes; d: Henry Levin; cast: Jeff Donnell, Karen Morley, Robert Scott, Robert Wilcox. Plot: The daughter of an oddball family returns home after 20 years to see her deranged mother.

"The Devil's Mask" 1946; 66 minutes; d: Henry Levin; cast: Anita Louise, Michael Dunne, Mona Barrie, Ludwig Donath. Plot: All I know is it involves shrunken heads & murder.

Then there was the 1967 TV movie "I Love a Mystery" with Dave Hartman, Ida Lupino, Les Crane, Terry-Thomas, Don Knotts, Jack Weston & Hagan Beggs. The only memorable part of this spoof was in a single classic line: after taking the adventurers to their hotel room, a phony bell-hop lobs a gun into Doc Young's (Dave Hartman's) ribs who then blurts, "Are you HINTING for a TIP???"....well..I guess you hadta' be there...

RAY ELLIOTT -- Richmond, Virginia
WHAT WAS THE TITLE & YEAR OF THE MOVIE IN WHICH THE WOLFMAN WAS FINALLY CURED.

Let's go all the way:
"House of Dracula" Universal 1945; 67 minutes; d: Erle Kenton; screenplay:Edward Lowe; photography:George Robinson; music: Edgar Fairchild; art director:John Goodman, Martin Obzina; exec.prod:Joseph Gershenson; special effects:John Fulton; make-up:Jack Pierce; producer:Paul Malvern. Cast: Larry Talbot: Lon Chaney,Jr.; Dracula:John Carradine; monster:Glenn Strange; also: Onslow Stevens,Lenda Stanley,Jane Adams,Lionel Atwill, Martha O'Driscoll, Skelton Knaggs, Dick Dickinson,Greg Mukadian.

Due to the miracle of modern neurosurgery Larry Talbot was cured of his lycanthropy, but he seemed to have a relapse because 3 years later he was still howling at the moon in "Abbott & Costello Meet Frankenstein".

HOW ABOUT AN INDEX ON THE ENTIRE "MUMMY" SERIES???

Sure. Here's a list of ALL the various & sundry Mummy flix, but only the 2nd thru 5th listings are a part of the true Universal Mummy series. (No, #1 wasn't a part!).
"The Mummy" 1932; Universal; 70 min.; d:Karl Freund.
"The Mummy's Hand" 1940; Univ.; 67 min.; d:Chris Cabanne.
"The Mummy's Tomb" 1942; Univ.; 61 min.; d:Hal Young.
"The Mummy's Ghost"1944; Univ.; 60 min.; d:Reggie LeBorg.
"The Mummy's Curse"1945; Univ.; 61 min.; d:Leslie Goodwins.
"Abbott & Costello Meet the Mummy"; 1955; 79 min.; Univ.; d:Charles Lamont
"The Mummy" 1959; Hammer; 86 min.; d:Terence Fisher.
"Curse of the Mummy's Tomb" 1964; Columbia; 80 min.; d:Michael Carreras.
"The Mummy's Shroud" 1967; 20th Century-Fox; 91 min.;d: d: John Gilling.
"Blood From the Mummy's Tomb" 1972; Am.Int/Hammer; 94 min.; d: Seth Holt.

ATLAS

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This is an index to the comic series' that were published between the time "Timely" left off and "Marvel"(super-heros) started up. Therefore, included a's those titles I termed "pre-Marvel" (or late Atlas) in my in-depth index of same in RBWCO #109 & 110.

This title index includes the running length of each series along with dates (month/year) of the first & last issues.

Note the numbering system of the entries: "A1", "A2", "A3", etc. Inasmuch as there were numerous title changes, this numbering system will facilitate cross-references: "(continued) from M5", "(continued) to J4", etc. A number with a "?" indicates that this is the earliest or latest confirmed issue. Okay? (sorta)

A1: "Adventures Into Mystery" #1 (5/56) to #8 (1/57)
A2: "Adventures Into Terror" from ? #43 (11/50) to #44 (1/51) to A3
A2: "Adventures Into Terror" from A2 #3 (4/51) to #31 (5/54)
Ah: "Adventures Into Weird Worlds" #1 (1/52) to #30 (6/54)
A3: "Adventures Into Terror" from ? #27 (4/50) to #28 (6/50)
A5: "All True Crime Cases" from ? #1 (6/51) to #6 (11/51) to A7
A7: "Amazing Adventures" from A6 #7 (12/51) to #11 (7/52) to A9
A8: "Amazing Detective Cases" #37 (11/50) to #38 (1/51)
A9: "Amazing Fantasy" from A7 #15 (8/62) one-shot(but watta'shot!)
A10: "Amazing Mysteries" from ? #1 (8/48) to #3 (11/48)
All: "Annie Oakley" #1 (5/56) to #4 (11/57)
A12: " " 2nd Series -- #1 (2/62) to #15 (1/65) to W5
A13: "Apache Kid" (3 year gap #9-10) #27 (5/51) to #53 (11/56)
A14: "Arizona Kid, The" #1 (5/51) to #4 (11/51)
A15: "Arrowhead" #3 (4/51) to #63 (8/57)
A16: "Astonishing"
#1 (3/51) to #70 (6/60)
#1 (2/52) to #30 (8/57)
B1: "Battle Action" from M9 #10 (1/53) to #51 (6/55)
B2: "Battle Ads" #1 (4/51) to #1 (5/51)
B3: "Battle Brady" #1 (6/52) to #4 (8/52)
B4: "Battlefront" #1 (9/52) to #5 (5/53)
B5: "Battlefront" #1 (6/52) to #4 (8/52)
B6: "Battleground" #1 (9/51) to #3 (12/51)
B7: "Battle Stations" #1 (11/55) to #3 (3/56)
B8: "Black Knight" #1 (5/55) to #47 (11/59)
B9: "Black Rider" from W10 #8 (9/53) to #27 (3/55) to W9
B10: "Black Rider Rides Again" #1 (9/57) one-shot
B11: "Blaze Carson" #1 (9/48) to #5 (5/49)
C1: "Captain America" 2nd series; from C2#76 (5/54) to #78 (9/54)
C2: "Capt.America's Weird Tales" from the "Fighting..." era, not included in this index #71 (?) to #75 (2/50) to C1
C3: "Caught" #1 (8/56) to #5 (4/57)
C4: "Combat" #1 (6/51) to #11 (4/53)
C5: "Combat Casey" from W3 #73 (3/53) to #31 (7/57)
C6: "Combat Kelly" #1 (11/51) to #41 (8/57)
C7: "Commando Adventures" #1 (6/57) to #2 (8/57)
C8: "Cowboy Action" from W10 #5 (3/55) to #11 (3/56) to Q1
C9: "Crazy" #1 (12/53) to #7 (7/54)
C10: "Crime Can't Win" 2nd series #1 (6/51) to #12? (9/52)
C11: "Crime Cases" #57 (5/51) to #127 (?/62)
C12: "Crime Exposed" #1 (6/48) to #13? (?/52)
C13: "Crimefighters" #27 (6/48) to #5? (4/49)
C14: "Crime Fighters" 2nd series #113 (9/54) to #137 (1/55)
C15: "Crime Must Lose" #1? (10/50) to #11? (2/52)
D1: "Devil-Dog Dugan" #1 (7/56) to #3 (11/56) to T3
F1: "Frontier Western"
from S2 #4 (2/52) to #6 (7/52)
from W9 #32 (12/55) to #?? (?/63)
from W13? #32? (11/50) to #18? (12/51)
G1: "G.I. Tales" #1 (2/57) to #3 (6/57)
G2: "Gunsmoke Western" from W13? #32? (11/50) to #18? (12/51)
G3: "Gunhawk"
H1: "Human Torch" from Timely ?#1" #36 (4/54) to #38 (8/54)
J1: "Jann of the Jungle" from J6 #8 (11/55) to #17(6/57)
J2: "Journey Into Mystery" #1 (6/52) to #82 (?/62)
J3: "Journey Into Unknown Worlds"from? #1 (9/50) to #38 (2/57) to J4
J4: "Journey Into Unknown Worlds"from J3#1 (1/51) to #59 (8/57)
J5: "Jungle Action" #1 (10/54) to #6 (8/55)
J6: "Jungle Tales" #1 (7/56) to #1 (9/56)
J7: "Justice" #1 (8/48) to #52 (3/55) to T1
There also seems to be a #7(Fall'47)& 6(Win'48) plus others(?)
K1: "Kent Blake of the Secret Service" #1 (5/51) to #14 (7/53)
K2: "Kid Colt, Outlaw" #1 (8/48) to present
K3: "Kid From Dodge City, The" #1 (7/57) to #2 (9/57)
K4: "Kid from Texas, The" #1 (6/57) to #2 (8/57)
K5: "Kid Slade, Gunfighter" from W7 #5 (5/57) to #8 (7/57)
L1: "Lawbreakers Always Lose" #1 (Sp/48) to #57 (12/48)
L2: "Lawbreakers Always Lose" 2nd series ????
L3: "Lorna the Jungle Girl" from L4 #??(5/54) to #26 (8/57)
L4: "Lorna the Jungle Queen" #2? (12/53) to #5?(2/54)
M1: "Man" or "Man Comics" #27 (3/50) to #28 (5/53)
M2: "Marines At War" from T3 #5 (5/57) to #7 (8/57)
M3: "Marines In Action" #1 (6/55) to #14 (9/57)
M4: "Marines In Battle" #1 (6/55) to #2 (8/55)
M5: "Marvel Boy" #1 (12/50) to #2 (2/51) to M16
M6: "Marvel Tales" from Timely's "Marvel Mystery"#93(8/49) to #159(8/57)
M7: "Matt Slade, Gunfighter" #1 (5/55) to #4 (11/56) to K5
M8: "Men" #1 (3/53) to #11 (5/54)
M9: "Men In Action" #1 (1/52) to #9 (12/52) to B3
M10: "Men's Adventures" from ?8 #1 (?/51) to #4 (?/52)
M11: "Mystery Tales" #1 (3/52) to #54 (8/57)
M12: "Mystic" #1 (3/51) to #5 (9/51)
M13: "Mystical Tales" #1 (6/56) to #8 (8/57)
N1: "Navy Action" #1(8/54) to #11(4/56) to S1; from S1 #15(1/57) to #18(8/57)
N2: "Navy Combat" #1 (6/55) to #20 (10/58)
N3: "Navy Tales" #1 (1/57) to #4 (7/57)
O1: "Outlaw Fighters" #1 (8/54) to #5 (4/55)
O2: "Outlaw Kid, The" #1 (9/54) to #19 (9/57)
P1: "Police Action" #27 (3/54) to #?? (11/54)
P2: "Police Badge #479" from S12 #5 (9/55) to #? (?)
P3: "Private Eye" #37 (5/51) to #?? (1/52)
Q1: "Quick-Trigger Western" from C8 #12 (5/56) to #19 (9/57)
R1: "Rawhide Kid" #1 (3/55) to #16 (9/57) to R2
R2: "Rawhide Kid" 2nd series from R1 #17 (8/60) to present
R3: "Red Warrior" #37 (5/51) to #67 (12/51)
R4: "Ringo Kid" #1 (8/54) to #3 (9/54)
R5: "Riot" #1 (4/54) to #6 (6/56)
R6: "Rugged Action" #1 (12/54) to #1 (6/55) to S13
S1: "Sailor Sweepy" from N1 #12 (7/56) to #14 (7/56) to N1
S2: "Sergeant Barney Baker" #?? (10/56) to #3 (12/56) to G1
S3: "Six-Gun Western" #1 (1/57) to #4 (7/57)
S4: "Snafu" #1 (5/51) to #3 (9/51)
S5: "Space Squadron" #1 (6/51) to #5 (2/52) to S6
S6: "Space Worlds" from S5 #6 (4/53) one-shot
S7: "Speed Carter, Spaceman" #1 (9/53) to #6 (?/54)
S8: "Spellbound" #1 (3/52) to #34 (6/57)
S9: "Spy Cases" from ? #26 (9/50) to #28 (6/51) to S10
S10: "Spy Cases" 2nd series from S9 #4 (4/51) to #19 (10/53)
S11: "Spy Fighters" #1 (3/51) to #5? (?/53)
S12: "Spy Thrillers" #1 (6/54) to #4 (9/54) to P2
S13: "Strange Stories of Suspense"from S6 #5 (10/55) to #16 (8/57)
S14: "Strange Tales" #1 (6/51) to #101 (8/57)
S15: "Strange Tales of the Unusual" #1 (12/55) to #11 (9/57)
S16: "Strange Worlds" #1 (12/58) to #5 (8/59)
S17: "Sub-Mariner" from Timely's #3#? #1 (Fall'39) to #42 (3/49)
S18: "Suspense" #1 (12/49) to #29 (4/53)
T1: "Tales of Justice" from J8 #53 (5/55) to #67 (9/57)
T2: "Tales of Suspense" #1 (2/59) to #36 (2/63)
T3: "Tales of the Marines" from D1 #1 (8/57) to M2
T4: "Tales to Astonish" #1 (1/59) to #3(8/62)
T5: "Texas Kid" #1 (1/51) to #10?(?/52)
T6: "Two Morgan" #2 (12/51) to #8? (11/49)
T7: "Two Taylor" #37 (1/49) to #?? (3/50)
T8: "True Adventures" #1 (?/?) to #1 (5/50) to M10
T9: "True Western" #2? (5/50) to ??
T10: "Two-Gun Kid" #1 (3/48) to #10 (11/49) to T11
T11: "Two-Gun Kid" from T10 #11 (3/53) to #?
T12: "Two-Gun Western" #59 (11/50) to #1? (6/52)
T13: "2 Gun Western" 2nd series #? (?/?) to #1 (5/56) to T11
T14: "Two-Gun Western" 3rd series;from T13#1 #2 (7/56) to #12 (9/57)
T15: "3-D Action" #1 (1/54) one-shot
T16: "3-D Tales of the West" #1 (1/54) one-shot
U1: "Uncanny Tales" #1 (6/52) to #56 (9/57)
V1: "Venus" #6? (8/49) to #19 (4/52)
W1: "War Action" #1 (1/52) to #1? (6/53)
W2: "War Adventures" #1 (1/52) to #12 (1/53)
W3: "War Combat" #1 (3/52) to #55 (11/56) to C5
W4: "War Comics" #1 (12/50) to #1? (9/57)
W5: "Western Gunfighters" from A13 #20 (6/56) to #27 (8/57)
W6: "Western Hero" #1 (6/48) to #1? (?/52)
W7: "Western Outlaws" #1 (2/54) to #21 (8/57)
W8: "Western Outlaws & Sheriffs" from ? #6?? (9/50) to #13? (6/52)
W9: "Western Tales of the Black Rider" from B9 #28 (5/55) to #31 (11/55) to G3
W10: "Western Thrillers" #1 (5/51) to #4 (11/51) to C8
W11: "Western Trails" #1 (5/57) to #2 (7/57)
W12: "Western Winners" from ? #61 (10/49) to #? (12/49) to B9
W13: "Wild Bill Elkon" #10? (?/50) to #32? (11/50) to #32?
W14: "Wild" #1 (2/54) to #57(8/54)
W15: "Wild West" #1 (Sp/48) one-shot to W16
W16: "Wild Western" from W15 #1? (11/48) to #67(7/57)
W17: "World of Fantasy" #1 (5/56) to #19 (8/59)
W18: "World of Mystery" #1 (6/56) to #7 (8/57)
W19: "World of Suspense" #1 (4/56) to #8 (7/57)
W20: "Wyatt Earp" #1 (11/55) to #29 (6/60)
Y1: "Yellow Claw" #1 (10/56) to #1 (4/57)
Y2: "Young Men" #57 (9/50) to #13 (10/51) to Y4
Y3: "Young Men" 2nd series from Y4 #2?? (6/53) to #28 (6/54)
Y4: "Young Men On the Battlefield" from Y2 #12 (12/51) to #19? (2/53) to Y3

That about wraps it up, except for this final explanation: You'll note certain instances where a title begins with "#2?" and other such odd entries. This is because Jim Vadebooncoeur compiled this index from 100% first-hand information! In other words, Jim won't list, f'instance, the #1 of any series unless he HAS that issue in his collection. In his price-guide, Bob Overstreet might do a little educated-guessing to figure out the length & logic of a comic's history (which is the right thing to do in a price-guide), but Jim's proposed definitive index will be a reference work on which you can depend explicitly! (Any errors in the above listing are doubtlessly a result of MY carelessness in transcribing, and no fault of Jim!) We WELCOME the Editor's Index -- but don't send any information on comics missing from this index UNLESS you have said comic right in yer grubby lil' hands -- we want 1st-hand data ONLY!

the AVENGERS

(I'll index those episodes never shown on network TV after I'm conclude this serialization of the network episodes.)
This is the 2nd season; Patrick Macnee plays John Steed, and Diana Rigg is still around as Emma Peel. You'll note that I'm including the dates of both the original showings AND reruns.
w = screenplay writer; d = director; and, as usual, writer/director or credits supplied by TV expert CRAIG MENDERSON!

#22: "From Venus With Love" (1/20/67 & 5/26/67)
w: Philip Levene d: Robert Day
The Avengers investigate the British Venusian Society, an amateur astronomy group dying to launch their own Venus probe; far too many of them have been dying,in a manner could send/ to written their halr.
Cast -- Norman Browne:Rupert Davies; Barbara Shelley; Dr. Avery Trimble:Philip Locke; Ernest Cosgrove:Paul Gillard; Brig.Whitehead:Jon Pertwee; Bertram Smith:Jeremy Lloyd; Crawford:Derek Newark.

#23: "The Fear Merchants" (1/27/67 & 6/2/67)
w: Philip Levene d: Gordon Flemyng
Porcelain tycoon Jeremy Raven openly displays his hatred for his competitors; so when these rivals go mysteriously insane, Steed goes gaming rapping, tapping at Raven's door.
Cast-- Pemberton:Patrick Cargill; Raven:Brian Wilde; Dr.Foss:Annette Carell; Gilbert:Garfield Morgan.

#24: "The Sea-Through Man" (2/3/67 & 6/9/67)
w: Philip Levene d: Robert Asher
Steed & Emma pursue two notorious Slavic agents who paid a huge price to obtain an alchemist's invisibility formula.
Cast -- Klema:Hobra Nater; Brodny:Warren Mitchell; Quilly:Roy Kinnear; Ackroyd:Jonathan Elsom.

#25: "Escape in Time" (2/10/67) w:Phil Levene; d:John Krish
The Avengers trace the steps of two criminals who seem to have found a time tunnel to the past (by apparently watching the series shown two hours earlier, same night, new network).
Cast -- Trysson:Peter Bowles; Clapham:Geoffry Bayldon; Vestal:J.Farfitt.

#26: "The Winged Avengers" (2/17/67 & 7/7/67)
w: Richard Harris d: John Flemyng & Peter Daffell
Right, gang...this is the spoof of comic strip super-heroes! Businessmen are being clawed to death by a huge bird-monster from the funny pages.
Cast -- Sir Lexius Clay:Nigel Green; Prof.Poole:Jack MacGowran; Valerie Packer:Nell Hallbot; Stanton:Colin Jeavons; Julian:R.Patrick.

#27: "The Living Dead" (3/3/67 & 6/30/67)
w:Brian Clemens(From story by Anthony Marriott) d:John Krish
Steed & Emma go ghost-breaking in a haunted mansion where they meet "P.O.S(Friends Of Ghosts)M/S.M.O.G(Scientific Measurement Of Ghosts).
Cast -- Haggard:Jillian Clover; Mandy:Pamela Ann Davy; Geoffry:Howard Marion Crawford; Kermit:Jack Woolgar; Hopper:Jack Weston

#28: "The Bird Who Knew Too Much" (3/10/67 & 6/16/67)
w:Brian Clemens & Alun Patillo; d:Roy Rossillo
When mistake secrets are smuggled out of England, the Avengers' only clue is Capt.Crusoe, a parrot...and he's not talking.
Cast -- Ingeborg:Ann Mordy; Hansen:Madeleine Christie; Tom Savage: Kenneth Cope; Harret:Michael Coles; Twitter:John Wood.

#29: "The Hidden Tiger"(3/17/67 & 7/28/67)w:Phil Levene; d:Sidney Hayers
The Avengers go after big game when an enormous cat begins slaughtering members of"P.U.S.H.H(Pacifistic Vegetarian Society for Rescue, Relief and Preservation of cats). (Ouch!)
Cast -- Cheshire:Ronnie Barker; Dr.Hunt:Lyndon Brook; Angora:Gabrielle Drake; Hamish:John Pullins; Peters:Michael Forrest; Erskine:Stanley Meadows; Sir David Harper:Jack Gwillim.

#30: "The Correct Way To Kill" (3/24/67 & 8/11/67)
w: Brian Clemens d: Charles Crichton
When the Avengers team up with two agents from the Other Side, they learn that an organization called "The Third Party" is out to sabotage both the other two sides.
Cast -- Gonsalo Oga:Anna Quayle; Natski:Michael Gough; Ivan:Philip Bartworth; Algy:Graham Armitage; Merryweather:Timothy Bateson; Hilda: Joanna Jones; winters:Glenn Appis; Crook:John Heller.

#31: "Never, Never Say Die" (3/31/67 & 6/23/67)
(Sequel to the 1st episode,"The Cybernauts"w:Phil Levene; d:Bob Day.
The Avengers investigate a man who won't stay dead: the lively corpse has been hit by two cars, electrocuted and blasted by army artillery!
Cast -- Prof.Stone:Christopher Lee, no less; Dr.Cheveron:Murray Young; Dr.Janes:Patricia English; Eccles:David Kernan; Whittle:Christopher Benjamin; sergeant:John Junkin; private:Peter Dennis.

#32: "Epic" (4/14/67 & 7/21/67) w:Brian Clemens d:James Hill
Another Avengers movie spoof as a crazed producer and two forgotten stars abduct Mrs.Peel and force her to play the lead in their newest effort literally titled "The Destruction of Mrs.Sara Peel".
Cast -- Stewart Kirby:Peter Wyngarde; Danita Syn:Isa Miranda; Z.Z.Von Schnerk:Kenneth J. Warren.

#33: "The Superlative 7" (4/21/67 & 7/14/67)w:Brian Clemens; d:Sid Hayers.
Steed and 6 other adventurers are lured to a desert isle where they, one by one, begin meeting violent ends by an unknown assassin.
Cast -- Hana:Charlotte Rampling; Mark Dayton:Brian Blessed; Jason Wade: James Maxwell; Max Hardy:Hugh Manning; Freddy Richards:Leon Greene; Joe Smith:Gary Hope; Jessel:Donald Sutherland(voice); Kanwitch:John Hollis; stewardess:Margaret Neals; Toy Sung:Terry Plummer.

#34: "A Funny Thing Happened On the Way to the Station" (4/28/67)
(as with episode #25, no rerun) w:Brian Sherriff; d:John Krish.
Steed & Emma must clamp the lid on a plot to murder the Prime Minister.
Cast -- groom:Drewe Henley; bride:Isla Blair; Salt:Tim Barrett; Crewe: Richard Caldicot; ticket taker:James Hayter; Warren:Byson Lovell; Lucas:Michael Hughbridge; attendant:Peter Elliott.

#35: "Something Nasty in the Nursery" (5/5/67 & 8/18/67)
w: Philip Levene d: James Hill
When the suspects in a murder case suddenly revert to childhood, the Avengers have but 1 clue: the insects were raised by the same nanny.
Cast -- Mr.Bost:Dudley Foster; Miss Lester:Tootha Joyce; Beaumont: Paul Eddington; Webster:Paul Hardwick.

#36: "The Joker" (5/12/67 & 9/1/67) w:Brian Clemens; d:Sidney Hayers.
An invitation from Europe's bridge-playing champion brings Mrs. Peel to a desolate mansion on Exmoor - but all she finds is a strange girl, voices coming from empty rooms and screams in the foggy night.
Cast -- Prendergast:Peter Jeffrey; Gia:Sally Nesbitt.

#37: "Who's Who???" (5/19/67 & 8/25/67) w:Philip Levene; d:John Moxey.
Steed & Emma's physical appearances are transplanted to two foreign agents, who begin a program of eliminating British operatives.
Cast -- Basil:Freddie Jones; Lola:Felicia Haines; major:Campbell Singer; Tulip:Peter Reynolds; Krelmar:Arnold Diamond.

the SUPERMAN TV Series

First let me say that, although I spent MANY hours assembling this index, it is still basically a hybrid of 3 other excellent lists by Tom McGeehan, Larry Charet and Bob Reed; following is a list of overall series credits:
Cast -- Clark Kent/Superman:George Reeves; Lois Lane:Phyllis Coates(episode #1-26)& Noel Neill(#27-104);; Jimmy Olsen: Jack Larson; Perry White:John Hamilton; Inspector William J. Henderson:Robert Shayne; Prof.Pepperwidge:Phil Tead.

Production -- producers:Robert J.Hunnell & Bernard Luber(#1-26) and Whitney Ellsworth(#26-104); associate producer:Barney Sarecky; story editor:Art Weisinger; assistant directors:Gene Anderson, Bob Sparkuhl, Rock Benson, Jack Dickson, Louis Germond, Robert H. Justman, Edward Haldeman, John Powner, Art Rousseau, Grayson Rogers, Ivan Volkman; art directors:Lou Crouton, Ralph Berger, John Meehan, Ernest Fegte; dir.of photography:Jack Bilmes, Harold Wellman, Harold Stine; film editors:Harry Gerstad, Al Joseph, Sam Weiman; photo effects:Jack Glass; make-up:Gus Norin, Harry Thomas; prop:George Barr; special effects:Danny Hayes, Ray Mercer, Thol Simonson; sound engineers:Herman Lewis, Robert Post, Jean Speak, Earl Snyder, and Barry Smith(?)
In index, I = director.

As near as I can ascertain, this index is in pretty fair order as to the original showing of the episodes. And I've listed the few supporting actors that my investigations have uncovered (which ain't many).

#1:"Superman On Earth"by Richard Fielding; d:Tom Carr.
Superman arrives on Earth from Krypton, adopts his dual identity, and so on and so forth.

#2:"The Mind Machine"by Dennis Cooper & Lee Sholem; d:Lee Sholem.
A mobster uses a brain-wave machine to kill witnesses about to testify against him before a crime commission hearing.

#3:"The Secret of Superman"by Wells Root; d:Tom Carr.
An evil scientist subdues Superman with drugs, and uses a truth-drug on Lois, Jimmy and Perry in an attempt to learn Superman's alter-ego.

#4:"The Stolen Costume" by Ben Peter Freeman; d:Lee Sholem.
A gangster discovers Superman's costume in Clark Kent's apartment and threatens to expose his secret identity. Frank Jenks.

#5:"Rancus" by Monroe Manning; d:Tom Carr.
Lois is trapped in a mine shaft while trying to rescue a miner.

#6:"The Deserted Village" by Ben Peter Freeman & Dick Hamilton; d:Tom Carr. Superman investigates a strange sea beast and a killer fog that are driving away a coastal town's inhabitants.

#7:"Mystery In Wax" by Ben Peter Freeman; d:Lee Sholem.
The eccentric owner of a wax museum accurately predicts the disappearances of prominent Metropolitanites(?) including Perry White.

#8:"The Evil Three" by Ben Peter Freeman; d:Tom Carr.
Perry White & Jimmy Olsen disappear while on a trip to a hotel where some weird characters are searching for hidden money.

#9:"Double Trouble" by Eugene Solow; d:Tom Carr.
Identical twins steal $1,000,000 in radium. Jimmy(Mickey House)Dodd.

#10:"The Haunted Lighthouse" by Eugene Solow; d:Tom Carr.
Jimmy stumbles on a gang of smugglers while visiting his Aunt Louisa.

#11:"Czar of the Underworld" by Eugene Solow; d:Tom Carr.
Clark & Henderson go to Hollywood where criminals are plotting to sabotage a filmed expose of the crime syndicates.

#12:"No Holds Barred" by Peter Dixon; d:Lee Sholen.
Perry White hires and Clark trains a college wrestling champ in order to expose a gang of crooked wrestlers. Richard Reeves.

#13:"Drums of Death" by Dick Hamilton; d:Lee Sholen.
Perry's sister (Mabel Albertson) & Jimmy are imprisoned by a witch doctor while investigating some jungle ruins in Haiti.

#14:"Riddle of the Chinese Jade" by Sen Peter Freeman; d:Tom Carr.
A Chinese jade figurine worth $500,000 disappears from a curio shop owned by a Lu Sung (Victor Sen Yung).

#15:"Runaway Robot" by Dick Hamilton; d:Tom Carr.
An eccentric prof's robot falls into the hands of criminals.

#16:"The Human Bomb" by Richard Fielding; d:Lee Sholen.
A gambler will win a large sum of money if he can keep Superman busy; he wires himself with TNT and holds Lois on a Daily Planet Bldg. ledge.

#17:"The Case of the Talkative Dummy"by Dennis Cooper & Lee Backman; d:Tom Carr. A ventriloquist's dummy is rigged to give the plans of armored-car robberies to men planted in the audience.

#18:"Night of Terror" by Sen Freeman; d:Lee Sholen.
While on vacation Lois & Jimmy get involved with hired killers when Jimmy is mistaken for the gang's leader, "Baby Face".

#19:"Treasure of the Incas" by Howard Green; d:Tom Carr.
Criminals maroon Lois & Jimmy in the desert while treasure hunting.

#20:"The Ghost Wolf" by Dick Hamilton; d:Lee Sholen.
Clark, Lois & Jimmy investigate the problems that the Daily Planet's Canadian pulp-paper mill is having with forest-fires & werewolves!

#21:"The Monkey Mystery" by Sen Freeman & Doris Gilbert; d:Tom Carr. An organ-grinder's monkey is involved in Superman's search for spies who have stolen a formula that prevents atomic war.

#22:"Mystery of the Broken Statues" by William Joyce; d:Tom Carr.
Criminals have been marauding around Metropolis busting plaster statuary for items hidden inside.

#23:"The Birthday Letter" by Dennis Cooper; d:Lee Sholen.
A lil' lame girl alone knows the location of some counterfeit plates.

#24:"Crime Wave" by Sen Freeman; d:Tom Carr.
As a gigantic crime wave spreads over Metropolis, Superman allows himself to be captured by the gang & exposed to deadly atomic fission rays.

#25 & 26:"The Unknown People" by Richard Fielding; d:Lee Sholen.
In this two-part showing of the 1951 theatrical movie "Superman vs. the Mole Men", strange beings from the Earth's core crawl out of the world's deepest oil well and terrorize a small town. Jeff Corey.

#27:"My Friend Superman" by David Chantler; d:Tom Carr.
Strange things begin to happen when Jomy starts boasting of a phoney friendship with Superman to patrons at his diner.

#28:"The Man in the Lead Mask" by Ric Hamilton; d:George Blair.
A criminal gang wears lead masks to avoid detection by Superman.

#29:"The Face & the Voice" by Jackson Gillis; d:George Blair.
Using plastic surgery and recordings, a gangster is taught to impersonate Superman. (George Reeves has a dual role.)

#30:"The Ghost of Scotland Yard" by Jackson Gillis; d:George Blair.
Brookhurst, a famous magician thought dead for years, suddenly turns up in London - or his ghost does. Leonard Nadle.

#31:"King For a Day" by Dwight Babcock; d:George Blair.
Jimmy is mistaken for the ruler of a small Balkan country.

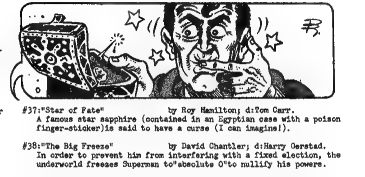
#32:"Jet Ace" by David Chantler; d:Tom Carr.
International criminals try to obtain flight secrets from a convalescent pilot. Lane Bradford, Richard Reeves.

#33:"Five Minutes To Doom" by Monroe Manning; d:Tom Carr.
When a contractor who used sub-grade steel is murdered, Superman must race to save an innocent man from the electric chair.

#34:"Superman in Exile" by Jackson Gillis; d:Tom Carr.
After an atomic explosion, Superman becomes dangerously radioactive and must isolate himself from Metropolis.

#35:"A Shot in the Dark" by David Chantler; d:George Blair.
Crooks get shots' of an infra-red photo that an old lady and her nephew took of Clark switching to Superman!

#36:"The Big Squeeze" by David Chantler; d:Tom Carr.
An ex-con trying to go straight is being blackmailed.Hugh Beaumont.



#37:"Star of Fate" by Roy Hamilton; d:Tom Carr.
A famous star sapphire (contained in an Egyptian case with a poison finger-stricker)is said to have a curse (I can imagine!).

#38:"The Big Freeze" by David Chantler; d:Harry Gerstad.
In order to prevent him from interfering with a fixed election, the underworld freezes Superman to"absolute 0"to nullify his powers.

#39:"The Lady in Black" by Jackson Gillis; d:Tom Carr.
Though everyone believes Jimmy crazy because of his reports of a lady in black, she eventually leads him to a gang of art thieves.

#40:"The Phantom Ring" by David Chantler; d:Phil Ford.
Superman follows a homing pigeon whose owner has a machine which is rendering criminals invisible during their nefarious endeavors!

#41:"The Defeat of Superman" by Jackson Gillis; d:George Blair.
A gangster traps Superman in a room with kryptonite. Nestor Paiva.

#42:"The Man Who Could Read Minds" by Roy Hamilton; d:Tom Carr.
Lois & Jimmy find a connection between a phoney swami & a burglar.

#43:"Peril By Sea" by David Chantler; d:Harry Gerstad.
Perry is isolated in his seaside cottage where he is working on a secret uranium formula. This episode features Julian Upton, winner of the national Superman (George Reeves) lookalike contest.

#44:"Jimmy The Kid" by Leroy Zehren; d:Phil Ford.
Criminals kidnap Jimmy and plant a double of him at the PLANET.

#45:"The Machine That Could Plot Crimes" by Jackson Gillis; d:Tom Carr.
An eccentric inventor (Sterling Halloway) invents Mr.Calso, a computer that plots intricate crimes that baffle even Superman.

#46:"Jungle Devil" by Peter Dixon; d:Tom Carr.
Clark, Lois & Jimmy search the jungle for a missing scientist.

#47:"The Dog Who Knew Superman" by David Chantler; d:Tom Carr.
After Superman saves a gangster's dog, the pooch endangers his secret identity by tagging after Clark. Billy Nelson.

#48:"The Clown Who Cried" by David Chantler; d:George Blair.
A circus clown is framed by his former partner who uses the former's clown outfit to steal charity funds.

#49:"Beware the Wrecker" by Royal Cole; d:George Blair.
Using small explosive airplanes, the Wrecker causes a number of transportation disasters. Pierre Watkin.

#50:"The Golden Vultures" by Jackson Gillis; d:Tom Carr.
Lois & Jimmy are held captive on a modern day pirate ship.

#51:"The Boy Who Hated Superman"by David Chantler; d:George Blair.
A boy tries to help his gangster uncle by spying on Superman, but he learns a lesson in loyalty instead. Tyler MacDuff, Dick Reeves.

#52:"Clark Kent, Outlaw" by Leroy Zehren; d:George Blair.
Clark pretends to be fired & turn outlaw to expose a mob of theives.

#53:"The Girl Who Hired Superman" by David Chantler; d:Phil Ford.
When a girl hires Superman for a personal appearance at her home (funds going to charity), he becomes the dupe of counterfeiters.

#54:"Semi-Private Eye" by David Chantler; d:George Blair.
When Lois & a detective are kidnapped, Jimmy takes over the case.

#55:"Perry White's Scoop" by Roy Hamilton; d:George Blair.
A man searching for certain rolls of paper dies in the streets of Metropolis while wearing a diving suit.(Hs musta' really hadta' GO!)

#56:"The Deadly Rock" by Jackson Gillis; d:Harry Gerstad.
A friend of Clark's is thought to be Superman when he reacts violently to a piece of Kryptonite.

#57:"The Brainy Burro" by David Chantler; d:George Reeves.
In mexico, Lois & Jimmy track down a gang of thieves who use a burro to rob banks. Ken Meyer.

#58:"Through the Time Barrier" by David Chantler; d:Harry Gerstad.
Clark, Lois, Jimmy, Perry & a gangster are transported to the Stone Age.

#59:"Blackmail" by David Chantler & Oliver Drake; d:Harry Gerstad.
Inspector Henderson is framed for a crime and suspended from the force.

#60:"Last Knight" by David Chantler; d:Tom Carr.
Jimmy suspects that a castle & its kindly old resident is a "front".

#61:"The Unlucky Number" by David Chantler; d:Harry Gerstad.
Superman helps a lady win a crooked "guess the # of jellybeans"contest.

#62:"Mr. Zero" by Peggy Chantler; d:Harry Gerstad.
A Martian is duped by mobster Georgie Kemp into unwittingly committing crimes with his amazing mental powers.

#63:"Close Shave" by Steve Fost & Ben Crocker; d:Harry Gerstad.
When a newly reformed gangster becomes involved with his old cronies, Tony the barber is able to soften the hoods up by talking to them.

#64:"Dagger Island" by Robert Leslie Bellem; d:Phil Ford.
On a remote island, a dying millionaire hides his fortune in gems from his four greedy heirs. Raymond Hatton.

#65:"Great Caesar's Ghost!" by Jackson Gillis; d:Harry Gerstad.
Perry suffers hallucinations of his "favorite" Italian ectoplasm on the eve of an important trial at which he is star witness.

#66:"The Prince Albert Coat" by Larry Zehren; d:George Blair.
A young boy gives away an old coat which in secret pockets contains his grandfather's life savings:$10,000 in bonds. Ray Hatton.

#67:"The Test of a Warrior" by Larry Zehren; d:George Blair.
College-educated Red Hawk asks Sureshot to help his aging chieftan father to survive a series of tribal death trials.

#68:"Around the World With Superman" by Jackson Gillis; d:Tom Carr.
Superman must prove his existance to a skeptical little blind girl.

#69:"The Stolen Elephant" by David Chantler; d:Harry Gerstad.
A deserted barn is used to hide a valuable stolen circus pachyderm.

#70:"Disappearing Lois" by David & Peggy Chantler; d:Harry Gerstad.
Lois is captured while trying to get an exclusive on a gangster.

#71:"Money To Burn" by David Chantler; d:Harry Gerstad.
Perry White is framed for embezzlement and arson when the DAILY PLANET payroll disappears in a fire.

#72:"The Tomb of Zeharan" by David Chantler; d:George Blair.
Lois & Jimmy are sealed in said tomb when a bunch of Egyptian fanatics believe Lois is the reincarnation of their ancient queen.

#73:"The Wedding of Superman" by Jackson Gillis; d:Phil Ford.
Lois has dat ol debil dream about marrying Superman.

#74:"Superman Week" by Peggy Chantler; d:Harry Gerstad.
During a celebration in Metropolis honoring Superman, criminal Cy Horton plots to do the Man of Steel in with Kryptonite.

#75:"The Gentle Monster" by Peggy Chantler; d:Howard Bretherton.
Prof. Pepperwinkle's new robot, Mr. McTavish, is stolen by gangsters who plan to utilize it to destroy the PLANET Bldg. John Flynn.

#76:"Jimmy Olsen, Boy Editor" by David Chantler; d:Tom Carr.
Jimmy becomes editor of the PLANET for 1 day with disasterous results.

#77:"Panic in the Sky" by Jackson Gillis; d:Tom Carr.
Superman saves the world from an oncoming asteroid, but the impact gives him a bad case of amnesia. Jonathan Hale.

#78:"Peril in Paris" by David Chantler; d:George Blair.
Superman helps 2 people who have unwittingly smuggled some valuable jewels from behind the Iron Curtain.

#79:"Flight to the North" by David Chantler; d:George Blair.
A backwoodsman named Sylvester J. Superman (Chuck Connors) is thought to be the real Superman's alter-ego. George Chandler.

#80:"Olsen's Millions" by David Chantler; d:George Blair.
When Jimmy inherits $1,000,000 from an old lady whose cat he once saved, he is soon imperiled by crooks. Richard Reeves.

#81:"The Magic Necklace" by Jackson Gillis; d:George Blair.
A Prof.Jody has a necklace that protects its wearer. Frank Jenks.

#82:"Jimmy" by David Chantler; d:Harry Gerstad.
Perry buys a race horse to raise $ for a needy friend. Bill Nelson.

#83:"Topsy Turvy" by David Chantler; d:Harry Gerstad.
Prof. Pepperwinkle is at it again (the wimp) when he invents a machine that convinces all within its range that they're upside-down.

#84:"The Talking Clue" by David Chantler; d:Harry Gerstad.
Inspector Henderson's son helps capture a bunch of safe-crackers via his recordings of sound-effects. Julian Upton, Billy Nelson.

#85:"The Jolly Roger" by David Chantler; d:Phil Ford.
Clark,Lois & Jimmy discover descendants of shipwrecked pirates on a remote pacific isle - who then discover them. Pierre Watkin.

#86:"The Town That Wasn't There" by Wilton Schiller;d:Harry Gerstad.
Lois is imprisoned and Jimmy is baffled by a gang of hijackers who use a portable town to grab trucks and fines from speeders.

#87:"The Man Who Could Make Dreams Come True"by Dave Chantler;d:U.Blair.
A con-man convinces the Sartanian king to make him heir-apparent.

#88:"The Tin Hero" by Wilton Schiller; d:George Blair.
The DAILY PLANET hires a mild-mannered book-keeper who has exhibited a strange talent for capturing criminals.

#89:"Superman's Wife" by Robert Leslie Bellem & Whitney Ellsworth; d:Lew Landers. Superman pretends to marry a policewoman (Joi Lansing) in order to capture a big-time gangster.

#90:"The Bully of Dry Gulch" by David Chantler; d:George Blair.
In an old western town, a cowardly bully who pretends to kill folk incarcerates Jimmy & makes a pass at Lois! Raymond Hatton.

#91:"The Seven Souvenirs" by Jackson Gillis; d:George Blair.
Faked invites supposedly sent by Superman are stolen to stimulate his interest - when exposed to his x-ray vision they turn to pure radium.

#92:"The Magic Secret" by Robert Bellem & Whitney Ellsworth;d:Phil Ford.
A criminal scientist discovers a ray that gathers Kryptonite-essence from space, and he attempts to put it to its obvious use.

#93:"Divide & Conquer" by Robert Bellem & Whitney Ellsworth;d:Phil Ford.
Superman is framed and placed in a foreign jail; he can't escape & capture the criminals for diplomatic reasons - so he splits in two!

#94:"Whatever Goes Up" by Wilton Schiller; d:Harry Gerstad.
Enemy agents are after an anti-gravity formula that Jimmy discovered.

#95:"The Perils of Superman"by Bob Bellem & Edit Ellsworth;d:George Reeves.
Man in lead-mask captures Clark, Lois, Jimmy & Perry and attempts to kill them in movie-serial manner (Perry on a bus-saw, Clark in acid,etc.)

#96:"The Lucky Cat" by Jackson Gillis; d:Harry Gerstad.
Someone is murdering the members of a anti-superstition society.

#97:"The Case of the Whistling Bird" by David Chantler;d:Tom Carr.
A scientist (Sterling Hallowy) in search of a good-tasting glue invents a super-explosive instead, tells his formula to his secretest who is then stolen by spies. Right?

#98:"Three-In-One" by Wilton Schiller; d:Lew Landers.
Three circus acrobats pool their various talents in order to pull off bizarre crimes and frame Superman with the guilt.

#99:"The Mysterious Cube"by Bob Bellem & Whitney Ellsworth;d:O.Blair.
A criminal has lived in an impenetrable cube for nearly 7 years awaiting the statute of limitations to absolve him. Silly, huh?

#100:"The Atomic Captive"by Bob Bellem & Whit Ellsworth;d:George Blair.
Superman must annihilate an atomic bomb when Lois & Jimmy are caught in the test area - but he fails, and all 3 become radio-active!

#101:"The Big Forget" by Bob Bellem & Whit Ellsworth;d:H.Bretherton.
In order to save Lois & Jimmy in a squeeze, Superman must reveal his secret-identity - and then use Prof.Pepperwinkle's amnesia drug.

#102:"All That Glitters"by Bob Bellem & Whit Ellsworth;d:George Reeves.
When Jimmy is knocked unconscious, he dreams that he and Lois have super-powers just like Superman, and Perry makes gold!

#103:"The Phony Alibi" by Peggy Chantler; d:George Blair.
Prof.Pepperwinkle invents a device to teleport people by telephone.

#104:"The Superman Silver Mine" by Peggy Chantler; d:George Blair.
The owner of a silver mine (which is to be donated to orchans) is taken captive and impersonated by a criminal who resembles him.

One last note: The COLOR episodes, as near as I can tell, were #31, 38, 43, 44, 52, 53, 56 - 67, 69 - 75, 78 - 95, & 97 - 104. That might go to show the episodes that are chronologically misplaced in this index -- and then, maybe it doesn't. The ONE thing this index lacks is the proper order...maybe.

1957 HAS BEEN INDEFINITELY POSPONED. THIS MONTH: that ALL TIME FAVORITE... 1951! BASED ON INFO SENT IN by: STUART SCHNEIDER of the BIG APPLE NEXT MONTH: ONE OF MY FAVORITES I'M SURE ONE OF YOURS. 1953!!!

NIGHT	NETWORK	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
1 SAT.	NBC	ONE MAN'S FAMILY	the JACK CARTER SHOW			Your Show of Shows -SID CAESAR		YOUR HIT PARADE	
	CBS	BEAT the CLOCK	the KEN MURRAY SHOW		the FRANK SINATRA SHOW			SING IT AGAIN	
	ABC	TROUBLE WITH FATHER	PAUL WHITEMAN'S TV TEEN CLUB		L O C A L				
	DuMONT	L O C A L		SHOW-TIME	THEY STAND	ACCUSED	WRESTLING from CHICAGO		
9 SUN.	NBC	ALDRICH FAMILY	DEARN. & MARTIN	JERRY LEWIS	PHILCO PLAYHOUSE		CARROWAY AT LARGE	L O C A L	
	CBS	MEET THE PRESS	TOAST of the TOWN		the FRED WARING SHOW		CELEBRITY TIME	WHAT'S MY LINE?	
	ABC	SHOWTIME	L O C A L		CRUSADE in EUROPE		L O C A L		
	DuMONT	L O C A L		ARMED FORCES	ROCKY KING	MUSIC for DANCING	L O C A L		
5 MON.	NBC	MORGAN'S MARAUDERS	NEWS	PAUL WINCHELL & JERRY MAHONEY	the VOICE of FIRESTONE	LIGHTS OUT	SOMERSET MAUGHAM THEATRE	L O C A L	
	CBS	NEWS	PERRY COMO	the LUX VIDEO THEATRE	HORACE HEIDT	the GOLBERGS	STUDIO ONE		
	ABC	HOLLYWOOD SCREEN TEST	LIBRARY of COMEDY	BILL GWINN	MURRAY	ON TRIAL	L O C A L		
	DuMONT	NEWS	L O C A L						
1 TUE.	NBC	JOHN NEWS	the MILTON BERLE SHOW		FIRESIDE THEATRE	ARMSTRONG CIRCLE THEATRE	TED MACK'S	AMATEUR HOUR	
	CBS	NEWS	STORK CLUB	L O C A L		VAUGHN MONROE	SUSPENSE	DANGER	L O C A L
	ABC	BEULAH				G. E. D. PANEL	LIFE BEGINS AT 80	L O C A L	
	DuMONT	NEWS	CAMERA TV NOT FOR PUBLICATION	COURT of CURRENT ISSUE	JUNIOR SCIENCE REVIEW	CAVALCADE of BANDS	ONCE UPON A TUNE		
WED.	NBC	AMERICA'S TOWN MEETING	NEWS	the ED WYNN SHOW		KRAFT TELEVISION THE.	BREAK the BANK	STARRING ED WOOD	
	CBS	NEWS	PERRY COMO	ARTHUR GODFREY & FRIENDS		CHARLIE WILD	the WEB	BOXING	
	ABC	CHANCE of A LIFETIME	RUGGLES	BANDSTAND		DON McNEIL	WRESTLING from CHICAGO		
	DuMONT	NEWLY WED STAGE ENTRANCE	L O C A L		FAMOUS JURY TRIALS	PLAIN or FANCY	LADIES BEFORE GENTLEMEN	L O C A L	
THU.	NBC	CHUCK WAGON	NEWS	GROUCHO MARX	TREASURY MEN in ACTION	FESTIVAL	JAMES MELTON	MARTIN KANE	QUICK AS A DRAW
	CBS	NEWS	FROM THE CLUB	STARLIGHT THEATER	the SHOW MUST GO on	ALAN YOUNG	BIG TOWN	CRIME CONSEQUENCES	CRIME PHOTOGRAPHER
	ABC	DAN RIVER'S	STOP the MUSIC			HOLIDAY DATE	BL'NE DATE	L O C A L	
	DuMONT	NEWS	L O C A L			ELLERY QUEEN	ROYAL PLAYHOUSE	L O C A L	
FRI.	NBC	CHUCK WAGON	NEWS	QUIZ KIDS	WE THE PEOPLE	BIG STORY	HENRY MORGAN	B O X I N G	
	CBS	NEWS	PERRY COMO	MAMA	MAN AGAINST CRIME	THEATER HOUR	MORTON DOWNEY	WE TAKE YOUR WOMAN	
	ABC	DAN RIVER'S	L O C A L		FRANCHISE THEATRE	PULITZER PRIZE PLAYHOUSE	MARCH of TIME		
	DuMONT	NEWS	L O C A L		WHO ASKED FOR IT	HANDS of MYSTERY	FRONT PAGE DETECTIVE	JACKIE GLEASON	

PRIME TIME NETWORK T.V. SCHEDULE

OOPS! Drat. I'd meant to put this in sooner; here are comments on my A part "Man From UNCLE" index that were sent in by UNCLE (and TV) expert Craig Henderson. Come in, Craig...

First season: Sam Rolfe was the series producer. It was he who developed the UNCLE format for Norman Felton's idea about a mysterious agent who involves ordinary people in fantastic adventures. Felton had met with Ian Fleming a few times, but Fleming's only contribution was naming the hero Napoleon Solo.

May Heatherly as Heather McNab was a semi-regular, as was Grace Lee as Wanda Nee Kim; after they were dropped in mid-season, Leigh Chapman as Sarah Johnson became a semi-regular. Del Floria was played by Mario Siletti only in the pilot. He turned up in a number of episodes later, played by an equal number of actors.

Second season: No regular secretaries anymore. Sam Rolfe departed; David Victor, now of "Harous welby" was producer for 9 episodes, followed by Mort Abrahams, the Boris Ingster era. Victor stayed on as Supervising Producer for the rest of the series.

There's a drastic fubar: the last 4 shows of the season are jumped ahead by one month from their actual date.

Third season: fubar - first episode's true title is "The Her Master's Voice Affair"

"The Galetea Affair" was the only connection between the two UNCLE series. The same week, "The Girl From UNCLE" ran "The Mother Muffin Affair" with Dancer teamed with Solo ("Galatea" had Kuryakin teamed with Slate with cameos by Solo and Dancer) and Waverly mentioning April once in "The Pieces of Fate Affair", the two series ignored each other.

Boris Ingster continued as producer this season except for 2 episodes produced by Irv Pearlberg.

Fourth season: Anthony Spinner, who wrote "Secret Scentre" back in the 1st season, became the producer. Apparently he's considered a "show doctor" of sorts, and is brought into shows in trouble. The latest being the "F.B.I." series (he didn't save it either).

"The Survival School Affair" is the only episode in which Robert Vaughn did NOT appear. There were many episodes without Kuryakin or Waverly (especially before the former came to popularity).

Readers are encouraged to buy Craig's FILM 40 magazine, an UNCLE/TV/spy fanzine...eventually Craig will be publishing his own difinitive UNCLE index.

Once again we come to the end of the column; in closing let me assert that this column accepts questions on comics, TV, movies, radio, pulps, SF, or related fields. Please NO coverless-comic questions or "how-much-is-this-worth" questions. And please include about 3 10¢ stamps per 3 questions, more or less depending on your philanthropy. And send all questions & stamps, additions & corrections to:

Kemo Don Rosa ; 7110 Woodhill Valley Rd.; Louisville, Ky. 40222

TRIVIA ITCH:

First of all, I must announce that the TRUE winner of the Irwin Allen question of two issues back is Dwayne Detyon; Dwayne got all 4 parts of the question correct as opposed to the other "winner"'s 3 cotta' 4.

As a last issue: Tubby Tompkins' original last name was Trimble and "Knotknee"'s real name was Percival Flunk as revealed in the text feature of TURBY FLI. The first fella' to answer part A was Roger Budnick of Reykjavik, ICELAND! But the first (only) one to answer both parts was Stan Kolson. I've sent both gentlemen their supply of KLJ & Kedor comic indexes.

NEW QUESTION: Movies! Yeah, this month...as usual, I've used one of my top favorite flix as the subject of the column mast-head, and I base my questions on this movie. And once again I'll give you 2:

A:What was the name of Capt. Englehorn's ship according to the movie and according to the book (2 different names!)???

B:The whole discovery of Kong was due to the fact that a Norwegian Sarpuse picked up a canoe full of natives strayed from Skull Island, and the Barque's captain gave Carl Denham the natives' directions to the island. What was the name of this Norwegian captain to whom we all owe so much???

Be seeing you...

Don Rosa

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with two exceptions. We will not be doing any SFCA publications, nor any item that is free. CRITIQUE offers a readership of two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "B" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 1014 Salzedo, Apt. #10, Coral Gables, Fla. 33134

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

ART: THE WAY IT IS - by John Adkins Richardson - $7.95 - 350 pages - Published by Prentice-Hall, Inc., Englewood Cliffs, N.J. 07632 - 7 1/4 X 10 3/8, squared binding, soft cover - 377 b & w and 11 color illustrations.

This attractive book is designed for use as a text for college level introductory courses in art appreciation. Dr. Richardson teaches such a course (in his capacity as Professor of Art and Design at Southern Illinois University) and, if this book is any indication, teaches it very well indeed. He assumes no previous formal instruction in the subject--the book is directed towards the interested, reasonably intelligent, and literate novice.

Your reviewer modestly assigns himself to the group at which this book is directed. So, while we decline to pass upon the merits of the book as an authoritative text, we do confirm that it succeeds in capturing the interest of the reader and in imparting a great deal of information in a fairly painless fashion.

Space limitations proscribe a detailed description of the material covered in the book; all relevant aspects of art appreciation are present, so far as we can tell. The chapters on "Light and Shade" and "Media and Methods" are particularly successful so far as this reader is concerned.

Several features of the author's approach deserve comment as being especially effective. First, he draws upon the work of popular illustrators and comic artists for illustrative examples in most of the chapters. Thus, along with the works of the famous, you will find Adams, Caniff, Corben, Finlay and many others. Second, works chosen as examples usually reappear in subsequent chapters, different aspects being examined on each re-appearance. The reader finds himself mentally reviewing all he had previously learned about the work while being instructed in yet another aspect of it. When no suitable examples were available to illustrate certain points, Dr. Richardson skillfully provided his own drawings and paintings as instructive examples.

Mechanically, the book is nicely done. The layout and type style are up-to-date without being over-stylish. A glossary, a pronunciation guide to names, a bibliography, and an index are all included. Not the least attractive is the relatively low price.

Some comics fans justify their attachment to their essentially juvenile hobby by expounding upon the glories of comic art. Here is a reasonably priced and readily digestible book for them so that they can finally know what they are talking about!

RATING 10 / J. B. CLIFFORD, JR.

THE SPIRIT COLORING BOOK by Will Eisner - $2.50 - 36 pages - Published by Bud Plant, 3448 Mt. St. Helena, San Jose, Ca. 95127

This book is a large 10 X 14 inches with color front and back covers by Will Eisner. It contains fifteen full page reproductions of Spirit splash pages, taken direct from the original art, from 1940 to 1974. On the page opposite each splash is a run down of the story that went with that page written by Eisner. The splash pages chosen run the gamut from action and atmosphere to levity and satire. The book is printed on a heavy bond paper to enable anyone who so desires the opportunity to hand color any of the interior pages.

It's really a beautiful book as it has flawless reproduction and is a treasure trove for Eisner fans.

RATING 10 / JAMES VAN HISE

ELRIC #1 - $1.00 - 32 pages - Published by Windy City Publications, 4939 Pulaski Ave, Chicago, Illinois 60630

Once again the mighty pen and brush of John Adkins Richardson have produced another fine S & S adventure, although this one not quite up to par with "Maxor of Cirod" and it's sequel "Variations". It is still a tremendous graphic story, and should not be overlooked. Artwise it is very close to the polish achieved in Richardson's fan and underground strip efforts. The

mood that he has projected is perfect for this story, and the feeling that you get from it is weirder and more fantasy-like than in his previous strips. (I've always wondered how much time on the average Richardson spends on a comic page, what with all of the cross-hatching and stippling, not to mention some of his incredible architectural backgrounds!). The sea battle scenes come off quite well, as especially one full page aerial shot...the vastness of the surroundings, and helplessness of the warriors (who are being attacked by men on flying dragons) pervades.

On the story end, this is Michael Moorcock's "origin" tale of his character Elric ("The Fall of the Dreaming City") the dethroned King of Imrryr, the "Dreaming City" in the land of Melnibone. In a nutshell, Elric in a thirst for vengeance, betrays the city's defenses to their enemies, and in doing so, loses everything that he wanted to regain. His girl dies by his own sword ("Stormbringer"). After facing the ravages of hell, a bit of soul searching, and nearly throwing in the towel, he decides to forge on (and raise hell like the dickens), which apparently leads on into the next issue.

The story is fairly typical, but does have a few novel moments, and should be a welcome addition to any S&S fan's collection.

RATING 8 / JOHN ELLIS

HAUNT OF FEAR #23 (EC REPRINT #10) - $1.25 + 25¢ postage - 36 pages - 7 X 10 full color reprint Published by East Coast Comix, P.O. Box 1290, Great Neck, N.Y. 11023

This is the second Haunt of Fear to appear in the East Coast reprint project. It is a fairly unusual issue in that it is virtually free from gore and morbidness. It could almost pass the modern CCA as is! Possibly influenced by the near simultaneous appearance of PANIC, the issue has two stories which are primarily humor pieces.

As usual at the time, Ingels did the cover (illustrating the 4th story by Davis) and also the lead story. This story ("Creep Course") is an old favorite house plot: "prophetic dream of doom comes true with a twist". The story gave Ingels little to work with and the art is nothing extraordinary. The second story ("No Silver Atoll!") is a straightforward tale of a werewolf terrorizing a band of castaways. Evans' art on the story is very nice, possibly influenced by Al Williamson here, as they had collaborated on a yet unpublished 3-D story for EC about the same time.

The two humor pieces are the third ("Hansel and Gretel!", art by Kamen--one of the "GRIM FAIRY TALES" appearing in HoF during the period) and fourth ("Country Clubbing!", art by Davis). In the Kamen story, Hansel and Gretel are be-bop talking gluttonous little monsters; the story was no less corny in 1953 than it is today; fun to read, though. The Davis work is one of his favorites, as he mentioned at the 1972 EC-con. It is an extended "shaggy dog" story set in the Okefenokee Swamp. As usual, Davis' art is perfect for the story.

East Coast also included a house ad from 1952, the original letter page, and a panel from the Ingels story blown up on the back cover; the original text story is again omitted. One more comment: don't try to buy EC's from the guy whose letter appears in this issue--I bought the heart of the collection myself about 16 years ago!

RATING 8 / J.B. CLIFFORD, JR.

FILMS FANTASTIQUE #1 - $2.50 - 36 pages - Published by Nostalgiaworld, 5600 N. Freeway, Apt. 341, Houston, Texas

To a cinema fan like myself, this publication is the sauce to compliment the "meat" of actually seeing the films which are covered in this issue. Aside from one or two minor bits of misinformation, the book is a very technically sound look at behind the scenes of such appropriate choices as "Forbidden Planet", "The Day The Earth Stood Still", "The Thing", "The War of the Worlds", "2001", (and also a special photo story on "The Time Machine"). Van Hise covers many of the finer points of the production of these films, and gives a synopsis of the movies as well. Jim has amassed a great deal of info on SF films over the past few years, and I am rather looking forward to future additions of his extremely well written series on the other films of this calibre.

The book is complimented by many stills and illustrations by a myriad of Sci-Fi pro artists.

I find it a lot handier on the shelf than trying to dig through all of the RBCC's that have carried it, plus the "Time Machine" section and many stills contained in it are NOT in the RBCC articles. Slick insides, a four-color process cover, printed on HEAVY stock, and saddle stitched binding, make this a fine publication.

RATING 10 / JOHN ELLIS

GRAPHIC GALLERY #4 - $5.00 - 72 pages - Published by Russ Cochran, Route One, Adel, Iowa 50003

This is on its intended main level an illustrated catalog of fine original art that's for sale. But at the same time it is something far more and is worth having for reasons beyond its basic purpose. This is printed on slick paper and presents artwork equal to the best that ever appeared in any "artzine", and like an artzine much of the work presented is previously unpublished. The front and back covers are in full color and are brand new paintings by Carl Barks, each featuring Uncle Scrooge, the back cover is an especially beautiful Christmas scene. Other color items include photos of Barks and Frazetta, Frazetta paintings, Classics Illustrated covers, a C.C. Beck painting, a Kurtzman and Elder "Little Annie Fanny" page, and Big Little Book original cover art. The black and white work includes George Herriman's "Krazy Kat", Alex Raymond's Flash Gordon, E.C. Segar's "Popeye", Tarzan by Foster and Hogarth, Mandrake the Magician, Johnny Comet by Frazetta, Superman, fantasy illustrations by Roy G. Krenkel, Uncle Scrooge pages by Barks and other work by Wrightson and many other newspaper strips from the 30s and 40s.

It is a beautiful volume of art which should appeal to any comic fan, no matter what his taste in artwork may be.

RATING 10 / JAMES VAN HISE

THE LEGION OUTPOST #8 - $1.00 - 32 pages - Published by Harry C. Broerties, 726 Clark St., Apt. 302, Evanston, Ill. 60201

Having been awhile since I'd seen this publication (the last I'd seen was #2), I was immediately impressed by the overall better look that this 'zine now has. It has gone from a badly mimeographed crudzine to one of the best D.C. comics-oriented magazines available. To tell the truth, I think that their layouts are the finest around (to the extent of combining art and articles) I am seeing here layouts to articles that I would normally be seeing in top-notch national (Look magazine) type publications. Someone has been learning a bit about graphics and has been putting a lot of time into this zine to make it look good! It gets the RBCC special award for most improvement this time.

The articles are quite good, and very informative. The issue is centralized around an interview with Jim Shooter (who has been one of my all time favorite writers) who was 13 YEARS OLD when he sold his first

script to D.C. That's incredible! I was around ten years old then, and most of all the Legion of Super Heroes stories that he wrote at that time stick vividly in my mind, and remain to be my favorite LSH stories. The interview gets into the guts of how D.C. works, and many of the censorship problems that were prevalent when Mort Weisinger was in charge. The issue is rounded out by another lengthy interview, this one with Otto Binder (and I find it sad to note that Otto passed away on October 15th, and on the very next day, a very dear friend of mine, Les Gilpin (who was one of the artists in C.C. Beck's studio from '46-'53) passed on also. I'm glad that Otto had his chance to speak out, and I will be doing a special article in memorium of Les in an upcoming RBCC. It's rounded out with some fine art by Dave Cockrum, Matsumoto, C.C. Beck, and others. If you are a fan of what's what in the comic field, you won't want to miss this publication.

RATING 10 / JOHN ELLIS

CHRISTOPHER ENTERPRISES POSTERS - $3.00 @ - three different posters, full color - Published by Christopher Zavisa, 14164 West Outer Dr., Detroit, Michigan 48239

These three posters, although different sizes, all cost the same. Two are by Mike Kaluta and the third is by Neal Adams.

The largest of the posters is 22"X 29" and is by Mike Kaluta.. It features sorcerous doings in a bell tower where a wizard seems to be conjuring up all sorts of demons in the ancient surroundings of the belfry. It is excellent Kaluta, displaying far more talent and ability than he's shown it the comic book work he's done in the last couple years (work which has caused some people to feel that Kaluta has become a hack).

Kaluta again displays his talents on the other of these two posters he did. This one is somewhat smaller (16" X 20") and displays a charm and weird majestic quality about it. The scene is of ruins of some type of ancient temple in what could only be some lost or hidden valley. A river meanders through the scene while the ruins exist on large outcroppings of rock which connect to a cliff face. Broken steps wind their way up to the ruins amid thick overgrowth. Small, knarled trees seem to twist upward toward the distant sky. At the base of one, two mermaids sun themselves at the water's edge. Through a cleft in the valley wall, windswept clouds are visible in the distance. The art has a somewhat rough, or sketchy appearance to it which seems to have been done purposely for effect as it is this which gives the drawing its overall feeling. The colors are an odd misture of greens, oranges, purples and blues to further intensify the weird aspect of the scenery, making it very much a mood piece. Again, it's another winner for Kaluta.

The third poster is a colorful montage of characters by Neal Adams. In the immediate foreground at the bottom is a very angry Deadman with fist clenched. His high collar sweeps up and becomes the Spectre's cape as that character's upright stance encompasses much of the rest of the drawing. Right below the Spectre's outstretched left hand the Green Arrow stands ready with his bow and arrow. Across the top of the poster run multiple figures of the Batman. The colors are very rich and vivid, making the poster stand out very forcefully.

They are all very nice and very professionally done. They're printed on heavy quality paper.

RATING 9 / JAMES VAN HISE

ALGOL #22 - $1.25 - 52 pages - Published twice yearly by Andrew Porter, P.O. Box 4175, New York, N.Y. 10017

Algol is very likely the science fiction fan's answer to PLAYBOY. Very slick, typeset, all pro.material... a lot more sophisticated than most of the other SF fanzines.

This issue centers around "Science Fiction and Film", and gives Robert Bloch and several others a chance to give their views on the way the film medium has treated SF. Wolf Rilla (producer of "Village of the Damned") gives his views on the future of the film genre, and why he got the hell out of the industry. Poul Anderson admits that he doesn't know much about the medium, but does a good job of telling how Sci-Fi could be successfully adapted to the screen.

Loads of top SF artwork, (regular) columns by Dick Lupoff and Ted White, and a mammoth letters section round out this issue. If you like the cerebral type of SF, you'll dig this.

RATING 9 / JOHN ELLIS

EC PORTFOLIO FIVE - $20.00 - 44 pages - Published by Russ Cochran, Route One, Adel, Iowa 50003

To EC connoisseurs, Russ Cochran's annual portfolios of classic EC tales have become a much anticipated occasion, and this year's issue is no exception. For those who came in late, the portfolio is a large 11 1/4" X 16 1/4" printed on very heavy paper and it reprints five EC stories in black and white from the original art so that the stories can be minutely examined and enjoyed in this larger than comic book size format. To top it off four EC covers are reprinted in full color. These covers are also reprinted from the original art with new coloration done for them by Marie Severin. The four covers printed in this issue are from WEIRD SCIENCE-FANTASY #25 (Al Williamson art), #27 (by Wally Wood), HAUNT OF FEAR#24 (by Graham Ingels) and TWO-FISTED TALES #30 (by Jack Davis).

The stories reprinted are "A Sound Of Thunder" by Al Williamson (based on the SF story by Ray Bradbury), "Came The Dawn" by Wally Wood, "Betsy" by Jack Davis, "The Arena" by Al Williamson and "A Grim Fairy Tale" by Graham Ingels. The strips cover a wide variety of stories as there's one science fiction, one shock suspense story, one western, one tale of valor in ancient Rome, and a horror story. "A Sound Of Thunder" by Al Williamson is an especially good choice to appear here as the strip is very heavy on captions and dialogue and in the comic book version it looks cramped and crowded, but here it has room to breathe.

Russ Cochran has come up with another winner.

RATING 10 / JAMES VAN HISE

SPY SMASHER #1, ALL STAR #1, ALL WINNERS COMICS #1, & THE HUMAN TORCH #1 Golden Age comic reprints - $3.00 @ or 4 for $10.00 - 68 pages - Published by Alan Light, RR #1 Box #297, E. Moline, Ill. 61244

These four reprints mark a new look in Alan Light's FLASHBACK series. Instead of the more difficult and seldom satisfying process of screening out the color in the original comic before it is reprinted, Alan has switched to the more reliable halftone process, in which all colors are turned into shades of gray with seldom any loss of fine line or detail. The results are the finest looking reprints he has produced to date, with interiors that now are of fine quality to accompany the fine covers which are in beautiful full color.

SPY SMASHER #1 features four Spy Smasher stories and the original ads.

ALL STAR #1 features individual strips starring first

Hawkman by Shelly (who loved swiping from Raymond and Foster), The Sandman, The Ultra-man, The Flash, The Spectre, The Hour Man, and a couple forgetable humor strips. Each hero's strip averages 8 to 10 pages. This comic from 1940, as is true with most DC Golden Age books, on the whole has rather wretched art. The Hawkman is the only real nice strip in the book. But nevertheless it is one of the most famous GA comics.

ALL WINNERS #1 is another pot pourrie comic like ALL STARS #1, except this time it's a Timely comic. The lead strip is "Human Torch" by Carl Burgos which runs twelve pages. This is followed by Black Marvel, Captain America by Simon & Kirby (13 pages), The Sub-Mariner by Bill Everett (12 pages), and The Angel (circa 1941 version). The inside back cover is the original ad for the club Captain America's Sentinel's of Liberty.

THE HUMAN TORCH #1 (1940) features strips with the Human Torch (in which he first meets Toro), the Sub-Mariner by Everett, one page each on how supposedly Carl Burgos created the Human Torch and on how Bill Everett thought up the Sub-Mariner (although both sound like something just dreamed up to entertain the young readers), and the remainder of the book is filled with minor, although not bad, back up heroes. The final strip, The Fiery Mask, is not identified as to artist but is very tight and attractive art.

They are all very worthwhile and well chosen reprints.

RATING 10 / JAMES VAN HISE

SERIAL WORLD - $1.00 - 16 pages - Published by Jeff Walton, P.O. Box 64177, L.A., Cal.90064

Unless you have much more than just a passing interest in serials (movie serials) you'll find this zine to have a great deal more than you want as it covers not just the major and more recognized serials, but also gets into discussions of the actors, including such minor "stars" as Harry Lauter.

The issue leads off with an interview with Harry Lauter which is backed up by a synopsis of his "Trader Tom Of The China Seas" including cast and credits. The interview is interesting as Lauter discusses his career in films and serials and the people he worked with, and includes some amusing anecdotes. Throughout the interviews are minute stills from "Trader Tom".

"Serial And The B Western Stars" comprises only one third of a page and discusses the progression of actors and films in the "Three Mesquiteers" series.

"How The Serials Rate" by Chuck McCleary is in each issue and I still haven't decided whether to take him seriously or not. It's primarily an opinion column on serials and this time he lists what he feels are the "10 Best", "10 Worst", "10 Most Disappointing" and the "10 Best Western" serials. I just find it difficult to take it all seriously when he lists "Spy Smasher" under the "10 Most Disappointing" while "Captain Marvel", a good serial, but not anywhere near "Spy Smasher", is under "10 Best". I guarantee he has an opinion to enrage every serial fan.

Three pages are devoted to another of the more minor actors in serials, John Hart. The value of interviews with these actors is not so much for what they themselves contributed to serials but rather due to the fact that they often worked with many of the more famous names in serials and thus have information of interest to impart. Although this interview is good, it is primarily concerned with rather minor, and often forgetable, serials and ignores the one point I would have been interested more information on, that being that for a dozen or so episodes John Hart replaced Clayton Moore in the "Lone Ranger" TV series.

The remaining five pages by Eric Hoffman are "All About Superman In The Serials" and covers the history of how the serials came about, how they were made and information on some of the people who made them. It's a very detailed article and contains a few stills of actors and lobby cards. A deep job of research.

The front cover is a montage still of Kirk Alyn as Superman and John Hart as The Phantom.

Although it may seem a slim page count for the price, serials fans will find it well worth it.

RATING 8 / JACK REID

RAINTREE ONE [TERRY AND THE PIRATES BY GEORGE WUNDER] - $3.00 - 80 pages - Published by Jay Maeder, 575 Coconut Grove Station, Miami, Florida 33133

This reprints a story from the 1956 daily strip of Terry and the Pirates and is a fine cloak and daggar espionage thriller in the tradition of the great newspaper strips. It is from a time period far removed from the political era of today, when the black and white of politics were as clearcut as the linework in one of the illustrations.

The introduction to this by Jay discusses the history of the strip under George Wunder and how even before the strip was dropped in 1973 George saw it coming due to the way the political clime had gone against the armed forces, especially in having one as a hero in the Vietnam era.

The story reprinted includes the only appearance of the Dragon Lady in the strip during the time period of 1955 to 1959.

It's a handsomely produced book and a must for any newspaper strip fan.

RATING 9 / JAMES VAN HISE

BATMANIA #19 - 50¢ - 30 pages - Published by Richard H. Morrissey, 55 Claudette Circle, Framingham, Mass. 01701

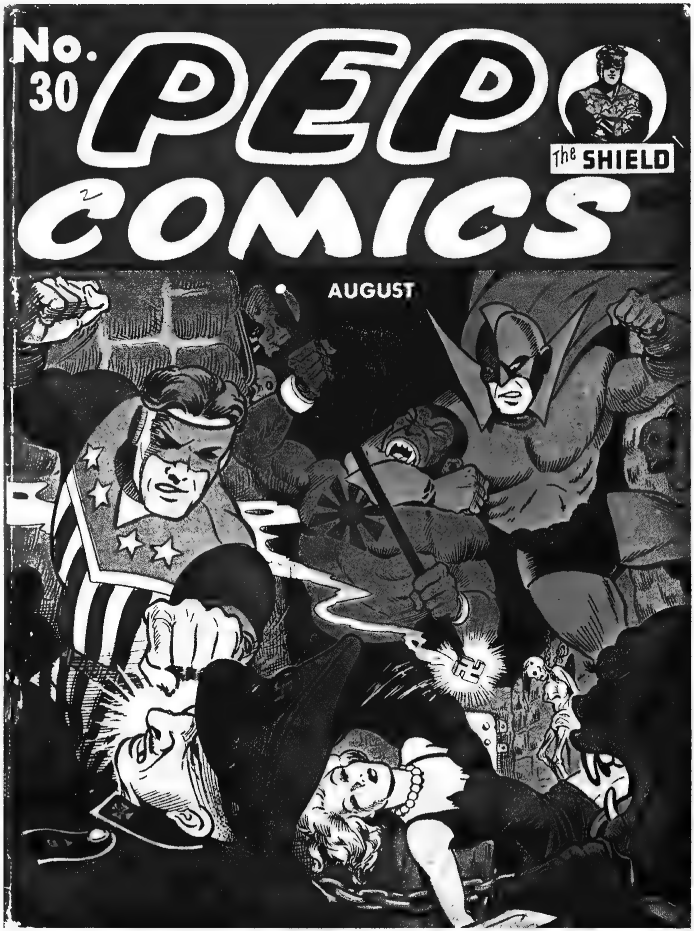
This zine was originally published back in the sixties by Biljo White and was recently revived by Richard Morrissey. Whereas Biljo published it with flawless ditto reproduction (and a ditto zine can look attractive, although it is a skill few have ever mastered), this reincarnated version is mimeographed and has that slightly crude appearance that accompanied most zines in the early and mid sixties. What fortifies this look is the cover which was reproduced from a zerox that the editor failed to clean up before printing as any large areas of black in it are covered with blotches of white. The art itself though, by Biljo White, is a good clean and tight rendition of the Batman which deserved better.

The interiors include part one of an index to the Batman stories in DETECTIVE COMICS, a surprisingly enlightening article by Mike Friedrich on how after much trial and tribulation he finally sold his first story to DC in 1967, "The Batman Of Old And New" by Robert Mallory is a long article which covers the many changes the character has undergone over the years, "Comic Oddities and Bat-Facts" which is much like columns that abounded in sixties zines (including RBCC) about mistakes and quirks that cropped up in comics, and the issue is rounded out by a ballot to vote for the best stories with Batman in various categories that appeared during 1974.

So although BATMANIA has returned, it still needs work on its layout and repro to match the clean, crisp look that Biljo gave it. But for Batman fans it's worthwhile enough and gives you a place to congregate and exchange ideas and information.

RATING 7 / JACK REID

* *


No. 30
PEP COMICS
The SHIELD
AUGUST

A Nostalgic Look at A MLJ PUBLICATION

By Raymond Miller

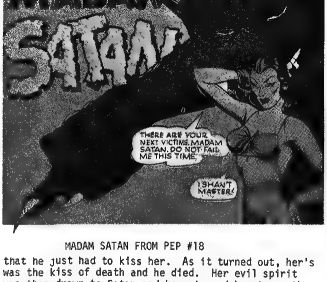
PEP COMICS - PART THREE

Next to the Shield, the longest running strip in the old PEP was Sergeant Boyle. As mentioned in the BLUE RIBBON chapter, Charles Biro did a character called Corp. Collins and his sidekick Slapsie - Infantrymen in the U.S. Army. Not to be out done, Biro introduced almost a carbon copy of Collins and Slapsie in PEP, and called them Serg. Boyle and Twerp and put them in the British Armed Forces and had an even bigger hit than Collins was. Before long Boyle and Twerp were popping up all over the globe fighting the Japanese and Germans for the U.S.A. Just what part of the service they represented was not really clear. They were more-or-less happy go lucky trouble shooters. Many stories teamed them up with Collins and Slapsie. Both writer Harry Shorten and artist Carl Hubbell were written into the story in #31. Down to 35¢, Boyle remembered that he had forgotten to send in that months story so they paid a visit to the MLJ offices where they found Shorten and Hubbell trying to think up a story without much luck. After a meeting between the four, Boyle and Twerp decide they could work up a story better alone so they went out and rounded up some Nazis.

The stories were played for laughs and there were a lot of fun in them. Biro did the stories through #10 while Hubbell did the rest through #39 which was the last Boyle story in PEP.

A minor super-hero made his debut in PEP #12, Feb. 1941. Ted Tyler, a young fireman, had entered a burning laboratory which was fired by a pyro-maniac known as The Bug. Inside the building The Bug had knocked out Tyler and tied him inside the lab. While tied up, a chemical spilled all over him and he came out of the fire alive. Later he found out that his body was now able to absorb fire and bullets would melt when they hit him. He then added a blue costume, called himself The Fireball and went about destroying The Bug. His costume was brief for a super-hero, in that his legs were bare and he wore no mask. His costume was blue with a yellow belt and wrist bands. The art was by Paul Reinman. The Fireball appeared last in #20, Oct. 1941.

In issue #16, June 1941 through #21, Nov. 1941, one would find a somewhat offbeat strip in the form of Madam Satan. Madam Satan was the Devil's ally and she was sent to Earth to do his bidding. A beautiful girl named Tyra was going to marry a young man but his parents disapproved of the idea so she poisoned them and put them in their car and caused it to crash into the son's car. After pulling them out of the wreck the son discovered that his father was still alive and he told him what Tyra had done. Returning to Tyra, he killed her, but she was so beautiful, even in death,



MADAM SATAN FROM PEP #18

that he just had to kiss her. As it turned out, her's was the kiss of death and he died. Her evil spirit was then drawn to Satan and he returned her to earth to do his evil work as Madam Satan. The artist on most stories was Bob King.

Believe in fairy tales? PEP had one in a wonderful fantasy strip called "Danny in Wonderland" which started in PEP #12 and was last seen in #39. As it happened in #12, Danny was visiting his Uncle's ranch and one night he was reading a book called "Stories of the Land of Wonder" and he wishes that he was there. A fairy then appeared and told him if he really wished it, to go outside. Outside, he and his dog Snapper were caught in a tornado which carried them to Wonderland a' la Dorothy in "The Wizard of Oz". In Wonderland, Danny met the dwarf Kupkake (Kuppie) and the two and Danny's dog had all kinds of adventures. In #23 they meet the Mad Hatter and in #29 everyone in Wonderland celebrated Danny's birthday by showing flashbacks of his adventures since he arrived in Wonderland. In #30 he saved Alice from the land of Nightmares. In #31 the story took on a sad turn of events. While Danny and Kuppie were swimming they were attacked by an alligator which killed Snapper when he tried to save them. All through the forest the trees and animals cried, when suddenly Mother Nature appeared and told Danny that Father Time could restore Snapper but he may not be easy to find. Through the Fiery Caverns and the Cave of Monsters they went until finally they reached their objective, the mountain of Father Time. But they learn that he is unable to help them because he was some 500 years

WHILE TERROR STRIKES CONFUSION AMONG ALL BOB DICKERING STEPS OUT AND RETURNS AS THE HANGMAN!
P-POISONED! GOOD LORD! I SEE IT ALL NOW OUR MOTHER NEVER WROTE THOSE NOTES TO US!
WE WERE LURED DOWN HERE TO BE KILLED...I-I'M LEAVING!
GETTING PANICKY NOW WON'T HELP MATTERS. GO TO YOUR ROOMS AND TRUST ME TO LOOK AFTER YOU!
ALL RIGHT!
TO MAKE SURE THAT THE "MOTHER GOOSE" KILLER COMMITS NO FURTHER ATROCITIES THE HANGMAN VIGILANTLY KEEPS GUARD
GOOD! ROBIN DICKSON SEEMS SAFE ENOUGH!
NOW TO SEE HOW THE ENGLISHMAN'S GETTING ALONG!
BUT THE INSTANT THE HANGMAN IS GONE...
M-MOTHER GOOSE! NO! NO! DON'T!

behind his schedule and didn't have the time. One place called Sleepy Town was almost 1,000 years behind time - they even used square wheels. But he agreed to help get Snapper back if Danny and Kuppie would go to Sleepy Town and bring them up to date. All turned out well and other adventures followed. Many stories were drawn by "Red" Holmdale during 1942.

JUST AS THE BOMBER PUPPET ANSWER HIS SWORD FOR THE DEATH-STROKE -
THE CAPTURED PRINCESS ARE MARCHED BACK TO TOWN!
YOU'VE BUTCHERED YOUR LAST VICTIM!
AARK!

DANNY TRIUMPHS AGAIN IN A SCENE FROM "DANNY IN WONDERLAND" IN PEP #18.

With PEP #30 MLJ produced what would be their last attempt at a major costume hero when they introduced Captain Commando and the Boy Soldiers, a strip that would out last all their costume heroes except The Shield and The Black Hood. In fact he outlasted all but The Shield in PEP COMICS.

The first three stories had beautiful art by Alex Blum and it was some of the best he ever did. But after #33 the art became just run of the mill fare when others took over and when Irv Novick finally took over it had become almost a copy of DC's Boy Commandos strip.

"This is a tale of four average boys - like you or you, or you - somewhere in England. Although they come from many lands, they are united in their love of freedom! And their hero is freedom's foremost champion, the world renounced fighter against tyranny CAPTAIN COMMANDO". Thus read the splash page of #30. The four boys were Billy Grayson, American; Gerald Sykes, English; Armand De Latour, free French; and Erik Jansen from Norway. The boys hoped to join up with the Commandos but Billy's Dad didn't believe in fighting, or so he let on. Billy thought he was a coward but the fact was, he was really Captain Commando himself.

When the boys tried to join the Commandos they were refused because of their age but were told they could use Erik, the Norwegian boy for a guide. Putting on uniforms, Erik helps the other three boys slip on board the ship which was also the same ship Captain Commando was on on a mission to Norway to free prisoners and destroy oil wells. The boys were soon discovered but when Captain Commando went to see them he saw his son and he couldn't meet them as Captain Commando because his son might recognize him so he finally faced them as Billy's father. Again he gives Billy a lecture against fighting and a broken hearted Billy is about to give up. After the mission into Norway where Captain Commando and the Boy Soldiers fought side by side, Captain Commando stood alone on the deck when Billy asked if he could speak to him and Captain Commando says "I'm pretty busy" to which Billy replied, "Too busy to even talk to me, DAD." The secret was out and Billy was now proud of his father, and Captain Commando and the Boy Soldiers became a team.

The art was even better in #31 but by #33 other artists took over and the strip really suffered. The relation between father and son was gone but the art did improve with #34 but the stories just didn't seem serious enough without Blum's art.

There was nothing new in Captain Commando and The Boy Soldiers. It had been done many times before with strips like Captain Freedom and the Young Defenders, Daredevil and the Little Wise Guys, Guardian and the Newsboy Legion, and Rip Carter and the Boy Commandos. Within a few issues Irv Novick took over the art and this was a vast improvement, except for the fact Novick chose to follow Simon & Kirby's Boy Commandos as a pattern. The Germans now looked like they had stepped right out of a Boy Commandos story and to make things worse, Gerald and Erik were replaced by Percy and an almost exact copy of The Boy Commandos Brooklyn in Flatbush, complete with red hair. After Novick left, the stories became no more than fillers, a far cry from the first three stories. But as bad as the strip became, it did manage to reach #56, March 1946, before it was finally dropped. In all Captain Commando was in #30 - 52 and #54 & 56.

CAPTAIN COMMANDO BY ALEX BLUM

Other short lived strips in PEP were Lucky Larson in 13-15 and Jolly Roger in 21-27. This latter strip was drawn by Ed Smalle and featured Jolly Roger and his Sky Pirates. Issue #28 had Wings Johnson who had been in TOP-NOTCH 1-27, but his appearance in PEP was just a one shot.

While PEP outlasted both TOP-NOTCH (as a serious comic) and BLUE RIBBON, it was also written in the cards that changes were due here as well. With #40, July 1943, the first change came. Long running strips Sarg Boyle and Danny in Wonderland were replaced with humor strips Catfish Joe and Little Chief Bugaboo. Catfish Joe was another Li'l Abner type drawn by Larry Harris while Little Chief Bugaboo related the comic adventures of a little Indian boy and his dog Fido. Joe would last be seen in #48 while Bugaboo vanished after #47. With #42, Sept. 1943, a take off on Marco Polo, called Marco Loco, was introduced and ran through #52. With #53, June 1945, the reader would find this line-up: Archie, Shield and from the old TOP-NOTCH LAUGH Susie, Twiddles and Pokey Oakey. Captain Commando was back for #54 but the lineup for the years to come was pretty well set up with Archie, Katy Keene, Twiddles, Gloomy Gus and Li'l Jinx. PEP had run its course and MLJ was now officially dead as far as the super hero was concerned. PEP would last into the 70's with Archie and his gang.

NEXT: ZIP COMICS

by **JAMES VAN HISE**

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

This issue marks a change in format for "The Williamson Collector", although transformation would be a better word. Over the past several months people have remarked from time to time that WC seemed to have a sameness about it each issue, and I too felt that it was perhaps getting a little "stale". So instead of confining the column to Al Williamson, I've opened it up to all the artists on the EC staff and will thus cover and review the work that these many fine artists did outside of EC, something many fans seem to want to know but of which there is precious little information to be found. Each issue I (and Larry when he has the time) will cover different EC artists, primarily confining it to the fifties since that is where much is to be found but of which little is generally known.

This issue I cover work by Harvey Kurtzman, Wally Wood and Jack Davis.

JOHN WAYNE #5 - October, 1950 - Toby Press
"Pot-Shot Pete...Sheriff of Yucca-Pucca Gulch" - 5 pages

This is a zany western strip which looks like it could have come straight out of the MAD comic. It has all the western cliche's to make fun of and then turns to modern police methods when Pot-Shot Pete has to resort to them to best some big city gangsters. One page has a very funny scene with a little kid who says his name is Alfred L. Neuman (and this is several years before Alfred E. Neuman was used in MAD magazine).

The art is classic 1950s Kurtzman. It has to be approached differently in crtiquing it as it is humor art and has different guidelines to be applied than a page of Al Williamson art would. Kurtzman's style is difficult to describe. To the untrained eye it might look crude but that's because his drawings are caricatures and exaggerations, pure cartoon art. For Kurtzman fans, it rates a "5".

JOURNEY INTO MYSTERY #39 - October 1956 - Atlas
"The Executioner!" - 4 pages

Wally Wood did a lot of work outside of EC in the fifties but this is one of his best non-EC strips of that period. It's a science fiction story about the attempt to put a man aboard an orbiting Earth satellite and the many problems encountered.

The art is excellent Wood, being done shortly after EC folded. There's many panels with detailed machinery in the background and one panel with a space scene featuring a spaceship of the type Wood used so often in his EC strips. A fine job by Wally Wood and well deserves a solid "5".

GUNSMOKE WESTERN #37 - Oct. 1956 - Atlas
"On The Trail Of The Rustlers!" - 5 pages
"The Gunslinger" - 4 pages

This issue is a real treat as it contains two strips by Jack Davis. Davis has always been a very consistent artist as his work outside of EC was usually quite close to the quality he developed and maintained while at EC.

Both strips have very similar plots. In the first one a cattle rustler is trapped and brought to justice by townspeople. In the second a boy grows up striving only to be the fastest gun and then turns outlaw only to be captured by the sheriff who comes up behind him and avoids a gunfight.

Of the two strips, the first is the stronger as it has more background detail and more of that very special magic that Davis has in his art. Although the reproduction on it is a bit spotty (the black areas often look very washed out) the linework is largely very crisp. The strip abounds with excellent Davis characterizations of people and many panels simply bristle with action and things going on in the background. It rates a nice "5".

The second strip is very good but is lacking in many backgrounds, although it is chock full of those unique looking Jack Davis people. It's still a joy to read and rates a "4".

POT-SHOT PETE...
Sheriff of Yucca-puckr Gulch
TWO-GUN ZILCH IS COMING!
GET OUTTA TOWN! TWO-GUN ZILCH IS COMING!
TWO-GUN ZILCH IS COMING!
HEAD FER THE HILLS!

THE EXECUTIONER!

WOOD'S WORLD

IN THIS SECTION WE FEATURE, IN SERIALIZED FORM, SOME OF THE BEST WALLY WOOD NON-EC STRIPS. THIS ISSUE WE PRESENT PART TWO OF "KENTON OF THE STAR PATROL" FROM STRANGE WORLDS #5, 1951.

LURA LEADS FENTON THROUGH THE GRAVEYARD OF CAPTURED SHIPS...
THESE ARE THE SHIPS THAT WE HAVE TAKEN, CAPTAIN. EACH ONE HAS BEEN FILLED WITH SOME RARE CARGO! WE WAS RICH, YOU SEE!
THESE ARE THE MEN AND WOMEN WE TAKE PRISONERS! WE DRUG THEM WITH NEPTUNIAN NARCOTICORNOL! IT SAPS THEIR WILL TO RESIST—
I'D LIKE TO WRING YOUR EVIL NECK!
HALLA! CLARTA! OUR SPACE PATROLMAN SHOWS FIGHT!
LITHE, STRONG GIRLS LEAP TO THE DEFENSE OF THEIR PIRATE QUEEN!
HOLD HIM! HOLD HIM TIGHTLY!
ZANN WILL TEACH YOU WHO IS MASTER! LEARN YOUR LESSON WELL, FOR YOU HAVEN'T MUCH TIME LEFT. YOU'RE GOING INTO THE— HALL OF LIVING STATUES!
LURA LEADS THE WAY TO A CHAMBER, WHERE MEN AND WOMEN STAND LIKE STATUES. THEY ARE QUICK-FROZEN AT SUB-SPACE TEMPERATURES.
THEY ARE ALL IN A FORM OF SUSPENDED ANIMATION, FENTON! AND YOU SHALL JOIN THEM!
NEVER!
YOU KNOW HOW, FENTON! GOOD! I WILL PUT YOU SIDE BY SIDE, SO THAT YOU MAY BE WITH HER THROUGHOUT ALL ETERNITY! HA! HA!

A HOLE LEDGE!
PREPARE THE FREEZING UNITS! WE'LL PUT THIS PATROLMAN WHERE HE WON'T BE ABLE TO HELP ANY BODY
SECONDS LATER...
BRRR...IT'S COLD! SO C-COLD I...I...CAN JUST ABOUT STAND UP...
KENTON'S BODY BEGINS TO STIFFEN...
GOT TO DO SOMETHING IF I WANT TO S-SAVE MY LIFE!
FORCING HIS BODY ACROSS THE ROOM, KENTON GRASPS THE WIRES OF A FREEZING-UNIT BOX.
ELECTRIC WIRES! IF I CAN...STRIP OFF THE INSULATION...
BY WORKING THESE WIRES INTO MY CLOTHES I CAN USE THE CURRENT IN THEM TO KEEP MY BODY WARM.
THAT'S BETTER! JUST ENOUGH WARMTH TO KEEP ME FROM FREEZING TO DEATH!

CAPTAIN KENTON
I WAS ABLE TO PRETEND TO BE FROZEN
POOL THE
GIRLS WHO SET ME ON THIS
PEDESTAL — BUT NOW IT'S
TIME TO GO INTO ACTION!
SOME WAY TO BEAT 'EM!
FINDS...
LACTIC ACID!
MAYBE THAT'S
THE ANSWER!
I'LL POUR THIS LACTIC ACID INTO
THE DRINKING WATER THAT THEY
TAKE ON THEIR SPACE TRIP.
AND NOW — I'LL MAKE A DASH
FOR MY SHIP!
SOME DAYS LATER, A LUXURY SPACE-YACHT HURTLES
TOWARD THE VACATION PLANET, SATURN . . .
NOW TO GET MYSELF OFF
THIS PLACE!
LOOK — GIRLS OUT
THERE IN SPACE!
LISTEN! THEY'RE
SINGING A SONG!

AAAGHH!
ONE MAN AGAINST A HUNDRED SPACE SIRENS!
TOM!
YES--KENTON!
COME ON, GIRLS! YOU'VE FOUGHT AGAINST MEN BEFORE!
BUT THE SIRENS SEEM TO BE EXHAUSTED! THERE IS NO FIGHT IN THEM...
IT WAS THE LACTIC ACID, LURA. I DUMPED IT INTO YOUR DRINKING WATER. LACTIC ACID IS ALSO KNOWN AS "FATIGUE POISON."
ANY WEAPON IS A FAIR WEAPON AGAINST YOUR KIND! I'LL TURN OFF THE SOUND AMPLIFIERS AND THAT THE SONG THE GIRLS IN SPACE ARE SINGING WON'T HURT ANYONE--
AND SO, SOME DAYS LATER, AFTER THE SIREN FORT HAS SURRENDERED...
YOU HEARD MY CALL FOR HELP, THEN?
YES, AND CAME OUT IN RESPONSE TO IT, AND IF YOU HURRY--YOU CAN TELESPACE A STORY TO THE CHRONICLE. IT SEEMS YOU'RE THE ONLY REPORTER EVER CAPTURED BY THE SIRENS! THE FIRST --AND THE LAST!

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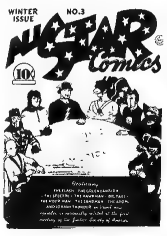

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by **Gary Brown**

KEYHOLE, number 33, for inclusion in RBCC #115, January 1975.
Written and edited by Gary Brown, 9854 SW 8th Street, Miami, Fla. 33174.
All questions, letters and inquiries are welcomed at the above address.

++

If you have been following the adventures of Captain America lately, and have read the stories closely, you might think that things just could not get worse for our star spangled hero. Well...they might. Keep your ears open for some discussion about who owns the rights to Cap -- or least ways, the rights to reprinted material.

And speaking about rights to characters, National Periodicals had intended to publish a sword and sorcery character named Talon this year. As most fans know, Jim Steranko has published numerous posters and illustrations featuring a sword and sorcery hero named Talon. When word of this reached Steranko, he demonstrated to National that he indeed held rights to such a project. The DC book was then changed to Claw.

The puzzling thing about this situation is that surely there must have been SOMEONE at National who knew of Steranko's character -- and surely if they did and felt they had legal grounds to stand on, the name change would not have eventually taken place. Secondly, after Steranko had approached National about possible legal action, his publication Mediascene was cut off from all news and cover reproductions. Almost as if it was Steranko's fault for thinking up the name before they did. But most surely Marvel and Seaboard don't mind getting all the publicity now that Mediascene is cut off from the DC stuff.

An unusual and ridiculous situation. In recent interviews published here in RBCC, Stan Lee, Carmine Infantino and other comic industry big wigs have stated that they don't read the competition and don't keep up with such things. Undoubtedly this is a charade, but if not, maybe they should consider it.

Especially since there will be a rash of new titles coming out in 1975. In fact, the stands may swell to close to 400 individual comic book titles before the end of the year -- not counting black and whites or other large and digest books. At the Detroit Con, Carmine Infantino has stated that DC will fight fire with fire and up their number of titles to match Marvel's bullpen. Seaboard appears to be the number one target at both National and Marvel (despite what public statements are made, both companies are worried about sales cutting into their profits). Mediascene quotes Infantino as saying, "Only the strong will survive." It ought to be interesting -- and to the collector -- expensive.

Those four Gold Key Specials "The Best of Walt Disney Comics" are out. You will probably find them in bookstores and department stores in special display cases. The books are $1.50 each and look somewhat like coloring books from a distance. There are three Donald Duck books and one Mickey Mouse (a collection of the MM strips by Floyd Gottfredson) and all are delightful. If you've heard about Carl Barks and his magic, you can see what everyone has been raving about in these volumes. Richard Kyle's Wonderworld Books carries the books, if they haven't appeared in your area, and surely other dealers will have them available also.

And if you haven't noticed by now, all these new titles and new books have put increased pressure on local distributors and not all comic books have been coming out on time -- nor have they been coming out at all. Because of the overload, many books are having their covers ripped off and returned without even seeing daylight. It makes it hard for a new company to get a foothold on getting their books out, and it also is resulting in some titles, regular ones, not being on the stands. Makes it hard for collectors and fans and also makes it difficult for any new character or books to make headway. 1975 should be an interesting year.

Art Scott has been elected as new Central Mailer for Apa-5.

COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

One of the pitfalls in not planning my copy sequence is that I sometimes forget to leave a 3" headspace on the first page for the masthead. It happened this issue, and rather than cut the already finished parts, I've inserted this sheet first, and will begin with the Mail Department. You will also notice that "El Chespo" Siegel, as my friend Don Newton wrote when he dedicated a copy of Avengers Giant No. 3 in which he did a good deal of the pencilling and some inking, put a new ribbon into his Medallion I typewriter. However, some sections were done a few months ago, hence the variations. Forgive and forget. On to the

MAIL DEPARTMENT

MIKE McCRICKARD of Nashville, Tenn. sent me a very satisfying letter. He gave RBCC 113 an A+ in quality material; and guessed correctly that the curtailed space created a situation whereby some of the promised material was left out of my column. Despite Jim Van Hise's claim that G.B. Love and I loused up the "pretty people" aspect of "A Farewell Visit To The Old S.F.C.A. Hq", it appears this issue. Another thing Mike...If Dr. Jerry Bails is successful in getting the word "panelology" into the standard American dictionary, I'll let you know.

Congratulations in writing MR. & MRS. GRANDMAW AND GRANDPAW BLAIR on the birth of grandaughter M.E. Tyson.

WILLIAM G. LAKS of Poughkeepsie, N.Y. post carded a query about the source of prospecti of the various major publishers. I told him that in most cases (such as Marvel and NPP) they are but divisions of larger corporations and as such might have a paragraph or two in annual reports. Any stock broker can secure financial information for you providing the company is listed with the S.E.C.

Leave it to the PITTSBURGH COMIC CLUB to continue to come up with interesting projects. Their next one is a 1975 calendar with notable events in panelology noted in each box for the twelve months of daily breakdown. Who thinks of all these things Ben?

MURRAY BISHOFF, ALAN (The Buyers Guide) LIGHT's right leg man is selling his autograph for 1¢ each.

Will CARL HOPKINS please contact RICK and GARY SASSAMAN of 324 Rowe Street, Tamaqua, Pa. 18252. They've been trying to reach you Carl and I couldn't locate some of our old correspondance to answer their query.

DAVE MRUZ, president of the Minnesota Comics and Fantasy Association sent me some back issues of their newsbooklet "Wise Up" so that I can get an idea of what that worthy group has done lately. Dave also listed on one page, some of the active panelology groups in the U.S. including ones in Marietta, Ga., Beloit, Wisc., Newington, Conn., Lemont, Iowa, Allentown, Pa., Columbia City, Ind., Park Forest, Ill., Bowden, N.J., Rockford, Ill., Seattle, Wash. and Youngstown, Ohio. If you live near any of these areas and would like to contact the group, send me a SASE or post card and I'll be glad to give you the particulars.

The most polished monthly bulletin yet come from the Mobile Panelology Association's president, STEVE BARRINGTON. His visit to the Oklahoma Alliance of Fandom was recapped and member ROH Franks did an enjoyable piece on Herbie The Fat Fury. Steve is regular columnist for THE JOURNAL which also is getting better each issue.

DUFFY VOHLAND chickened out of that sky dive he boasted he would take. ROGER SLIFER has quit the sport also for embarassing reasons. Only SCOTT EDELMAN,(now sans beard)of the inner group of Marvel Bullpen Burger King and Root Beer Marching Society remains ready to parachute to glory. I wish he would take TONY ISABELLA to one of those things. Fresh air would do wonders for the Cleveland Mitey Mite's hangover.

HUGH O'KENNON of Richmond, Va. photocopies some of the rarer items in his collection and uses the back for his letter writing. He's sent me notes with Flash #1 and Prize #1 on the back.

ROGER L. DUTCHER of Beloit, Wisc. is having difficulty mustering his BCCSFA to activity. He's also having the not uncommon problem of distribution in his area. Thanks for the Milt Caniff aviation pioneers portraits and article Roger.

Long missing from the panelology scene, but advising that he is back into it, an overdue note from "The Hoopeston Terror", DAVE HARTMAN.

A newspaper clipping kindly sent in by RICHARD J. WILLIS of Monterey Park, Calif. about a Capt. W.M. Marvel, Air Force Defense Meteorological Satellite Program officer who helped save a $7 million weather satellite. With a name like that who could expect less?

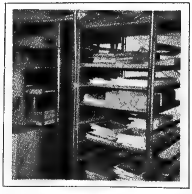
STEVE CONNER of 8697 Dixie Highway, Florence, Ky. 41042 would like resident panelologists to know that he and GERALD ROBERTS are sponsoring the Cincinnati Comic Art Convention on March 1 and 2 next year. If you want more details in order to display or attend, contact Steve.

STERNO LIVES! STERNO TRIUMPHS! So says "Gangster" Roger Stern from his bullwick in Noblesville, Ill. whilest he prepares CFL #11 and Charlton's Bullseye with BAD BOB LAYTON. CFL #11 was the usual great art and story zins expected of "The Gang" what with the many pros who are happy to lend their talents. Even ROGER SLIFER sent in a nasty letter. DUFFY VOHLAND was missing on toto which autmatically guarantees purchasers that the issue is a quality one. A lot of John Byrne and Rog 2000, Rich Buckler, Joe Sinnot, Dan Adkins, Galactus, The Vision and Madamme Paty. A worthy investment!

This past August, yours truly spent his vacation in Florida. For months both G.B. Love and Jim Van Hise had known that one of my "must" stops would be at 9975 S.W. 212th Street. The address fools you. It's about as far away from the heart of Miami as you can get and yet keep within the postal zoning for that city. Shrubbery and tropical trees abound the stucco building, and there's an inside, enclosed pool. One section is, or was set aside for all the equipment and paraphernalia of the S.F.C.A. A separate extension housed a pot bellied stove and a telephone booth size projection room which was the sanctum sanctorum for chapter play films which are a part of the special Love collection. A menagerie includes a monkey in a cage, a giant canine and a few unknown species of fauna. This was a hello-goodbye visit. G.B. was leaving for Houston in a few weeks and Jim was mailing RBCC #112. Yet we managed to do a lot of talking and reminiscing.

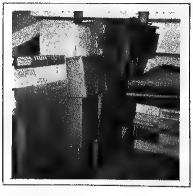
Gordon sitting at the main desk. Behind him are some of the original oil paintings which the RBCC color covers came from. Many of them were by Don Newton. To G.B.'s right is the Star Trek picture which, according to reader reaction was one of the most popular covers ever.

From behind the desk you can see more cover paintings, one of the many metal shelves and research materials. A model of a Klingon battle cruiser rests on the bookcase top. The main room has all the semblence of a big city press office.



With all the material Ye Old Fanzine Shoppe offers, the only way it can be properly inventoried is by a number of high rise steel shelves. Their position around the main room creates a maze.

The envy of anyone who does a lot of typing. The IBM typewriter which gives Jim's articles that typeset look. This is his writing desk. A TV set to the right allows both G.B. and Jim some respite. Again on the walls are framed paintings done for RBCC covers.



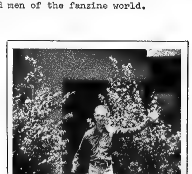
In an adjoining room are cartons of RBCC #112 just in from the printer. Other reprint, back issue and special material is kept here as well. To the extreme left is the monkey cage.

Head cropped, but nevertheless smiling, Jim Van Hise bundles RBCC. It takes about a week to do the labeling, bundling, sacking and delivery to the post office for each issue. I was telling both G.B. and Jim one of the many funny stories that comes out of a visit to the Harvel bullpen.

Editor emeritus Gordon B. Love and new top man, Jim Van Hise. Jim moved all of the equipment and stock seen in these pictures to his own apartment in Coral Gables.

G.B. and yours truly. If Ray Millar was in this shot there would have been more panelology writing represented than any other fanzine to date. The three of us are the old men of the fanzine world.

Jim was loading sacks into his station wagon and heading for the next office when I left. The transition had already taken place. He outlined his plans for RBCC during the visit and was eagerly anticipating the challenge.



Hail and farewell! A goodbye from G.B. as I drove off. A long overdue visit come to and end. In two weeks he would be in Houston. I would be back north. Jim would be working on issue #113.

YEAR END REPORT FOR 1974

A one word summary of the quality of four color comics for this year would be "ugh!" It had been several years since I looked at such old Marvel standbys as Thor, Hulk and Daredevil. Reading them a month ago proved that I had missed nothing. Mediocrity. The things that made them outstanding in the sixties were not there. It was the usual multi-pages of fighting, nothing more. National was on a bender too. Atom manipulating Batman's brain as the latter lay comatose. Outer limits had been reached at Rockefeller Plaza as the scripters laboured in the sterile white cubicles to further the Caped Crusader's career. Justice League had become a mechanical effort at gathering 100 pages of material, topped with feable excuses of new stories. Jerry Bails is still smarting! The industry was alive with rumors about new super hero titles from Gray Morrow's Red Circle bailiwick and the emerge of a new publishing empire put together by the Goodman's in record order time. Their efforts are still to be proved on the newstands.

Last year at this time The Shadow had already proved that it could not do in four colors what a radio show or pulps could. Shazam lost its glamour and many readers put the comedy relief away by the 10th issue. Swamp thing with good art and a sympathetic albeit startling hero continued to be a bright spot in the dull sky of comics. Kirby gave us a farewell issue of Mister Miracle and put Kamandi into high gear with unoriginal plotlines. Prez was added to the list of all time fiascoes, two straight for Joe Simon. The Spectre by itself, resurrected Dr. Werthem's belief via the goriness and mightier-than-God actions of the ghostly hero. Marvel's Two-in-One gave everyone a chance to team up with The Thing and fight through 22 pages. The Sub-Mariner proved that even Golden Age heroes can grow stale. Hercules got a chance to show his stuff with Thor as did the Black Panther in Jungle Action. Thongors, Conans, Man-Things, Kazars and Frankensteins all paraded through the year without stirring emotions of readers to a high pitch.

The one shot Sandman the charts said, was a huge success. I still wonder why. It was Kirby crap all over again. Master of Kung Fu appeared in every vehicle possible for Marvel short of becoming a new Avenger. The Defenders, Marvel's other team title somehow had an agglomeration of heroes not suited to each other. War of the Worlds started off well, but went downhill as succeeding issues came out to the point where Marvel publicly told its audience that either sales pick up or the Killraven bit goes into limbo. Rims is a love story that will never make Hollywood and Luke Cage has yet to fit into a permenant mold. Charlton did admirably well with one of their two SH titles

as E-Man proved charming in clot and stylish with Stanton art. Yang was second rate in both departments. Baron Weirwulf was introduced and evidently made an impression with the readers since the Bullseye Symbol will grace his own title in 1975. Despite the paper shortage which curtailed production and selling for several months, readers were happy that Charlton made the grade.

When Omac appeared in April, it was a combination of old stuff under the Kirby banner. The best thing he did for National, the trilogy of New Gods, Forever People and Mister Miracle were more sorely missed than ever. You either loved or hated Jonah Hex. No in-between. Even Basil Wolverton's covers couldn't make Plop a class take-off. Similar efforts in the past decade failed, and this one is no exception. Thanks to the TV specials, a plethora of toys and other character merchandise, a Gloria Steinem book and other publicity, received another life and once again Diana Prince became the super powered amazon. She's had more round trips than the Sioux out of Steamford! Old Misery and the Blues had when the see such as wrench Lantern, Atom and hawkman relegated to backup, filler position; but the potentcy left these heroes lead weight. Mr. Fantastic and his group can't cut the dynamic mustard anymore; but the other frontrunner for marvel, still has friendly headlines of appeal and quality. If Peter Parker ever grows up, I'm afraid Spidey is in trouble! They tried to make Iron Fist in the tradition of Amazing Man, and almost succeeded until issue number three. Thereafter it was Marvel all over again, fight, fight, fight. One needed a scorecard to differentiate between Dracula, Werewolf and Morbius. Ghost Rider and Son of Satan were also too alike in concept. ME's Ghost Rider became Marvel's Ghost Rider became Night Rider and went into a third origin vis an October cover date. A monetary atrocity named Human Torch came out and we all found out how bad the stuff of the fifties was. Spidey was now teaming up with The Electric Company in print and on the tube; but nobody rushed to buy out every copy in sight as they did with Shazam No. 1. (Are they still giving away free copies with $5.00 purchases?) Charlton came out with an "all new" Phantom. So?

Rich Buckler drew something called Deathlock which was both frightening and Kirbyish and still hasn't made the character's purpose clear. 1984? Post WWIII Atomic calamity? The Third World? The Golem got nowhere. Shanna failed even in a Daredevil guest appearance. And who puts all those stories together for Black Magic?

The $1.00 (NFP) and $1.50 (Marvel) super, super sized limited editions continue to be luxuries unless you collect them for historic interests. Both publishers have succeeded in getting them placed in outlets that heretofore would not sell comic books in their regular form.

The black and whites become another story. Good art, good stories, carefully edited when you compare them to their creepy, colored counterparts. You have to be rich to afford a steady diet of them; but to the connoisseur they are worth it. The pinnicle example is the ageless example, Will Eisner's Spirit. One is forced to read the page, then go back and study each panel for layout, dimensional stability, the little bits of aside and artistic humor. Many of the new breed artists have become experts at magic marker "wash", which is prevalent throughout B&Ws much to the delight of those who adore more than line drawings. You now have your choice. None code material replete with sex and scantily clad women, humor of the first degree (how could we leave MAD out of the group?), adventure, science fiction, and mystery and horror. How soon will National join Warren and Marvel? Let's face it, in five years from now this will be the package that most comics will be in.

If this year's annual report is more than just a little pessimistic, blame it on the fare the major publishers gave us. The trend remains in the same direction - downhill.

A LITTLE BIT OF THIS AND THAT

Murray Bischoff, Alan (TBG) Light's right foot man, is selling his autograph for 1¢ each.

If you live in remote areas and have trouble getting your favorite titles, consider the plight of Marvel. They didn't get in a shipment of comics from their printer for three weeks. The stuff was already on the newstands in November before they got their advanced copies!

Guts is what you have when you walk along 57th Stree' in New York City with Daffy Vohland. The Large One is wearing as part of his current ensemble a double peaked plaid Sherlock Holmes hat, blue and gold velvet pocketbook and black cane! Mrs. Vohland's bad boy drives Mike Esposito crasy to the point where he inked some Metal Men into a Hulk panel!

Roger "The Dodger" Slifer, Marvel's letterer supreme and "Gang" member emeritus, has a new hobby. He, Carl Gafford and Scott Edelman have taken up sky diving! If you see what looks like Romney Marsh's scarecrow floating in the air stream above your garage, fear not, tis the hollow bones of Roger keeping him aloft forever!

The impossible dream! Tony Isabella trying to get his arms around Marvel's newest piece of female pultritude, Paty Greer. Paty, after a stint with the short lived "Cat", is back at the bullpen full time since October, starting with inking and keeping the brood at simmering temperature.

With a clearer mind now that he no longer has to contend with the administrative duties the job of editor demanded, Roy Thomas has never looked happier. His creativity was being hampered and the many personal projects he tried to get around to, plus ideas for Marvel, can now be realized.

Re conventions. Will they consume themselves? They are becoming too numerous. Too similar. Too disappointing. New York does not need four or five cons. The new ones spouting up are being unjustly evaluated by those who remember some of the 1969-72 Cons which were unique in that they featured things never offered before. I for one am glad that less populated cities are at least giving the idea a try; but innovation is called for.

The 'hot' merchandising character for 1974 happens to be Planet of the Apes. NFP was expecting to make a big licensing campaign out of Captain Marvel; but consumer product manufacturers preferred the movie-TV highly rated series for sales insurance. Maybe next year!?!?!?!

Why do pulp heroes have a difficult time surviving in comic books? You can't take a 150 page story, with all its subplots, character analysis and plethora of descriptive adjectives and deliver it to the reader in 18 to 22 pages. Something has to be left out. Evidently enough to make the hero seem less then first rate. Doc Savage proved it during his short lived run as a Marvel title. The Shadow proved it by the fifth issue despite the claims and blood transfusions NFP is tryine to give the title. Next we'll have The Avenger and the results

will be the same.

Don Newton, friend and Charlton artist supreme (also Fawcett's Capt. Marvel's number one fan) got me started on this one in a recent letter. All you old timers will agree with me on this piece of editorializing: Eight or ten years ago a fanzine editor could hand draw a picture of the Justice Society and we would be thrilled. Ray Miller could write a definitive history of Flash Comics and to some of us it would be unknown-of-before reading. In 1964 Marvel introduced their Daredevil and capa-ALPHA members could make mention of the golden age character introduced in Silver Streak Comics and have many neophyte collectors amazed that there was once another super hero with the same name. Today it becomes exceedingly hard to give a fan a piece of writing that he hasn't seen before either through a zine from three years ago or a major comic book publishers list of reprints. He's used to the 25" color TV screen. I WAS thrilled with the 7" black and white Dumont. Complacency has its disadvantages. When the trill of it all is gone and commercialism takes its place, fandom has hit a low. And in my opinion, that is exactly where we are today. At a low in terms of receiving enjoyment and knowledge from panelology. The trend will vanish and we will go back to the sweet, early days; but the question is: "how soon"?

WHAT PRICE GLORY? Fortunes were made in licensing fees for National Periodicals. Some toy companies had financial winners. Show business had something to parody and talk about. Thus it was for the Batman TV series, now in syndication. In fact, somewhere in the world for many years to come, Batman will be seen on television screens. But no situation is all roses. A toll was exacted in life and career. Neil Hamilton, who played the part of Commissioner Gordon, himself a matinee idol in the twenties and a star in the earliest post WWII TV days, is dead. So too, is Stafford Repp, who played the part of Chief O'Hara, on November 6th, 1974 at what can be considered an early age (56) by today's medical science standards. Burt Ward was never able to find new work in television and even the state fairs don't hire him anymore in his Robin costume for personal appearances. Adam West fled to Europe to shake the Batman stigma, and may have succeeded. I wonder why the Crusader's cape left such an ominous shadow?

****

Stan Lee has been interviewed by newspapers and magazines almost as many times as Henry Pymm has unretired. Once in a while he is in a receptive mood to answer questions put to him by reporter and fan alike. If the person has done his homework and presents himself intelligently, that is. Just such a happenstance occured recently, and new facts became known, as the piece below indicates.

16 WOMEN'S WEAR DAILY, FRIDAY, NOVEMBER 15, 1974

arts & pleasures

■ daily critique by WWD

Comic books: Not a laughing matter to Stan Lee

"Suppose Michelangelo were alive today and suppose Shakespeare wanted to collaborate with him on a comic strip. Would the product of their collaboration be any less important because it was just a comic strip?"

Stan Lee, the father of Marvel Comics and the recent author of "Origins of Marvel Comics" (Simon & Schuster, $9.95), resents the attitude of people who disparage comic books simply because they are comic books.

"In Aesop's time, he was probably regarded as just an old slave who told stories. If he were around today, he would be feted. To me it isn't the form that's important. It's the content. You can have a comic that is a masterpiece just as you can have an epic novel that doesn't succeed at all.

"Also, comic illustration and writing are arts with their own rules. There are some fantastic European and South American comic illustrators now — but they're behind us, just as they are behind us in jazz. They can't do a fantasy action strip the way we do. Even some top American illustrators have applied to do work for us. Each panel they do is great, but there's no flow, no sense of continuing action.

"For that matter, Mario Puzo tried to write a script for us about a year before he did 'The Godfather.' I handed it back to him — it would have taken too much trouble to teach him the style."

When Lee speaks about "scripts" and talks about individual panels and the necessity for a "flow," he might almost be a movie director using the storyboard approach. Are there correspondences between comic-book and movie technique?

Stan Lee

"Of course. I've written a lot of screenplays. They come easily to me. One of my closest friends is the French director Alain Resnais. He came to see me about five years ago, said he was a fan of mine and of comics in general. He wanted to do a film in English about comics and wanted me to do the screenplay. The screenplay is sitting on a shelf — it's called 'The Monster Maker.' It was originally budgeted for $1 million, but the producer thought it would cost much more. I was willing to make changes to reduce the cost, but Alain refused. He's the closest thing to a purist I've ever seen. He knows more about the Marvel stories than I do.

"In fact, there's a textbook, 'Exploring the Film,' which wants to reproduce an entire Spiderman story — 20 pages — to demonstrate certain techniques in comics that also apply to film. One day a large entourage of people came into my office. My secretary announced it was Fellini. I went out to see for myself, and it was Fellini. He knows our comics backward.

"Not only do older people read our books, they're also read by college kids — and, interestingly enough, the brightest ones. I lecture at least twice a month at colleges, and it always pleases me that the kids who talk to me about Marvel comics are the most articulate ones, not, as people imagine, slow learners or jocks. I once got a letter from some parents whose son was the valedictorian of his high school class — they wanted me to know that 'the three of us' had done a good job of raising him. We once got a letter from the Department of Health, Education and Welfare asking us to do a strip on drug addiction because they recognized the influence we have on young people.

"People say comics are a lazy way of reading — that if you read a novel you have to use your imagination but in a comic everything is illustrated for you. If you want to see a production of 'Hamlet' in a theater, do you tell him to read it and use his own imagination?"

Lee has enormous eagerness in his eyes as he discusses his work. Among his new projects are books to compete with Mad magazine, a TV series for Hanna Barbera and a series of episodes using Spiderman for the Electric Company, the Children's Television Workshop program for younger children with reading problems. Marvel now also turns out an underground book, called "Comix Book," which sells for $1.

"'Comix Book' is the toughest book to produce. We cannot let it be dirty, but it's got to be raunchy, tough enough to qualify as an underground comic. We use underground artists, many of whom are out of work because the paper shortage killed the underground comic publishing houses. We're not as dirty as the National Lampoon, but the material is still shocking. We'll also be distributing it nationally, which many of the underground houses were unable to do.

"It's hard to describe our circulation. We sell as well in a sparsely populated area proportionately as we do in big cities. A book with a black superhero sells as well in Darien, Conn., as it does in cities with large black populations. Americans are much hipper than we give them credit for.

"Also, comic books are gaining greater acceptance. There are many people in the world who are trendsetters. In the last few generations it's been the young people, which I think is healthy. These young people are the ones you see waiting on line to get into movies on Third Ave. They also read comics, and they'll make reading comics a viable trend."

—HOWARD KISSEL

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Getting my column assistant, Lou Sullo, Jr. to do some writing, I have found from past experience, is a more diffcult task than convincing Marvel that they should publish an 18 page story without a single fight scene. Lou is a prolific science fiction reader. He has been known to peruse four paperbacks at the same time, dropping one for another when the former reaches a point in the story where he loses interest. One of his favorites is Perry Rhodan. With this in mind, I asked Lou to do an article on that popular character, which he readily agreed to. In fact, Lou has attacked the assignment with such fervor that I don't know how long it will run since he is handing me in about four handwritten pages a day at this writing. Nevertheless, here goes.......

A weekly magazine that sells 130,000 issues. It has been known, early in its existence, to go through three print runs totalling over 200,000 copies. By 1987 almost 1500 separate ep-

issodes will have been published. Three years ago total sales reached 100 million copies! Thus far, in the country of its origin, Germany, over 700 issues in magazine form have been printed. In the United States, the longest run for a single adventure character was The Shadow, with 325 pulp issues back in the 30s and 40s. When a publisher can make a statement such as "25 issues from now we will elaborate on this point", you can be sure that the prospects for future success are quite there. Forest Ackerman is the U.S. literary agent. He has been quoted as saying; "Are we losing the science fiction race? For the last eight years, Europeans have thrilled to the adventures of Perry Rhodan. Magazines are published every week. Paperback novels appear every month. Hardcover and comic books are frequent too. There are over 500 Perry Rhodan clubs. Perry Rhodan cons are held each year".

Who is Major Perry Rhodan? His origin was given in 1961, with the first story titled "Enterprise Stardust", which appeared in the U.S. in 1969 under the Ace banner. Briefly, P.R. commanded the first manned atomic rocket moon mission was to reach the moon. There, he finds a stranded alien space ship, 500 feet in diameter and later revealed as a scout vessel. Two inhabitants are recovered, Khrest and Thora, royalty from a race that is decaying physically and mentally in their home environment. Their mission was to locate a planet of "eternal life". From what he has learned of the Earth, this alient member of the Arkon Empire is disturbed by the possibility of an atomic war on this third planet of the star-sun Sol. To add to his anguish, he is suffering from a form of what we know as leukemia, but thanks to new Earth medical science, his alien body is cured and P.R. join forces, using the scout ship, now rechristianed "Good Hope". Uniting the East and West against the created "third power" to prevent an atomic war; an energy dome created by the Good Hope; the arrival of Rhodan's first member of the "Mutant Corps." (a Japanese whose parents were affected by the Hiroshima bombing in WWII); and the others that followed, make up this first adventure in brief. The roster was eventually filled out by telepathists, telekinestitist, mind readers and teleportationalists of both alien and earthly origin and in all sizes and shapes. Truly an interdimensional version of Marvel's X-Men plus.

Examples of other stories in thumbnail summary:

In paperback no. 21 "The Cosmic Decoy", the "Springers", who were to become one of his chief adversaries in editions to come, discovery earth's heretofore hidden gallactic coordinates. In probing the planet, they discover a gaseous civilization who pose a threat to their (the Springers) supposed monopoly on trading throughout the galaxies. What follows is an effort by Rhodan's forces to repel the threat, which, of course, they do.

In #54, titled "The Blue Dwarfs", we meet one of many strange physical races, in this case electrical creatures who fly in groups so that in concert they are capable of lifting huge objects. Rhodan doesn't appear in this story, which takes place on a planet called Graytier. The Dwarfs are actually Earth exiles. A plague caused by cosmic spores, semi-intelligent monkeys and an agent named Chellish makes for a potpourri of futuristic mish-mash.

In #55, "The Micro-Techs", an alliance between the robot regent of Arkon and Perry Rhodan, the president of Earth enables our hero to fight an "unseen" menace from a parallel universe which vibrates 72,000 times slower than our dimension; yet can reach through the curtain via an antihyper transition compensator. Enter many handed cucumber-like creatures called "Swoons" who do the best micro work in the universe. Guess who seals the rip in the dimensional curtain to save the universe?

Mile-and-a-half long space ships are as common as 200 foot and half mile ones. So too are the changing rosters of the elite group of people who form Perry Rhodan's adventure group. No holds are barred in giving the hero or any of his group Godlike powers in one instance, and allowing them to be victims of simple situations or apparently weak foes in other situations. As a graduate of California Academyof Space Flight, he reaches the age of 35 before the space probe to the moon that ultimately gives him his status of "super spaceman". His love life consisted of only one affair, with that of Thors, a maiden from Arkon who claimed all Earthmen were primative. She eventually becomes Mrs. Rhodan.

If one is to find a salient feature in the paperbacks other than the story plotlines, it must be the showcase style covers, which often belie the quality of the contents and/or the nature of the story. Such as Gray Morrow have contributed watercolor efforts. At this writing (December, 1974), there have been 58 editions in the United States. Investing in one would be a moteworthy experience.

Lou Sullo, Jr.

****

While the other zines have justifiably lauded Dr. Jerry Bails and his second volume of the "Who's Who In American Comic Art", I've had the pleasure of working with the good professor to help him make possible the most concise work of its kind ever produced. Like Jerry will readily admit when the first "Collectors Guide To The First Heroic Age" was published, one man could not alone execute a concise index of all the super heroes, their artists and writers and titles they appeared in. Help was slow in forthcoming. After the fact, collectors made known mistakes, additions, deletions. So it was when the "Who's Who" was in its prenatal phase. However, the sincerity by which Jerry Bails has plied his time eventually become internationally known. Thus it is that the final editions of the "Who's Who" will be even more exact when the contemplated Spring publication date rolls around. I would not be surprised that addendums will also be on the project list, just as an expanded and up to date "Collectors Guide" is a possibility. Meanwhile you have at your disposal both volumes of the WW and a second printing of the CG. No library is complete without them.

And finally, since this is being typed on December 9th, to all of you a Happy Hanukah or a Merry Christmas, whichever your choice may be.

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Russell R. Poling
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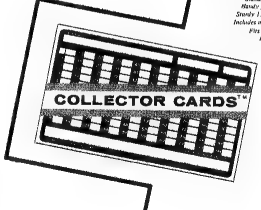

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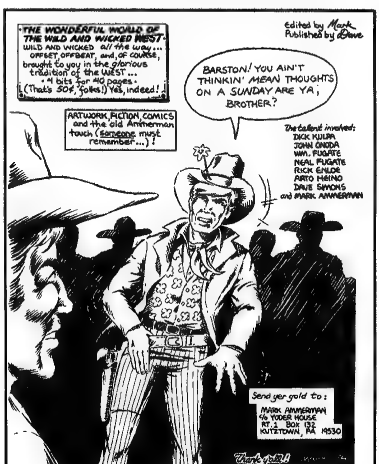
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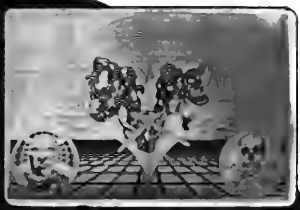
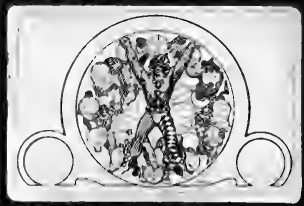
259	1.50	177,178,179

a) werewolf



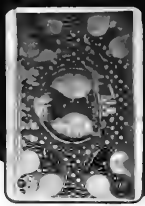
e) heart and soul



b) clown around the clock

f) out of time

c) encasement



d) under the sea

g) enchantment

h) mirror, mirror

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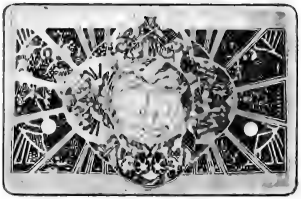
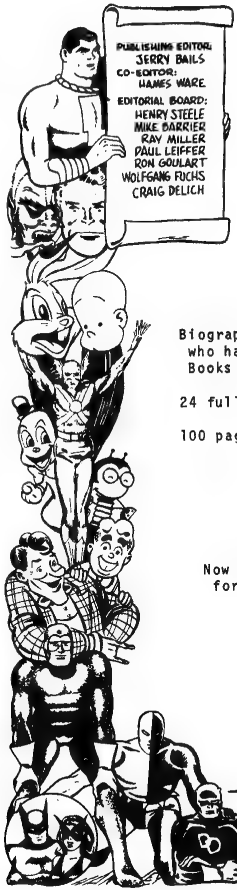


i) in another land



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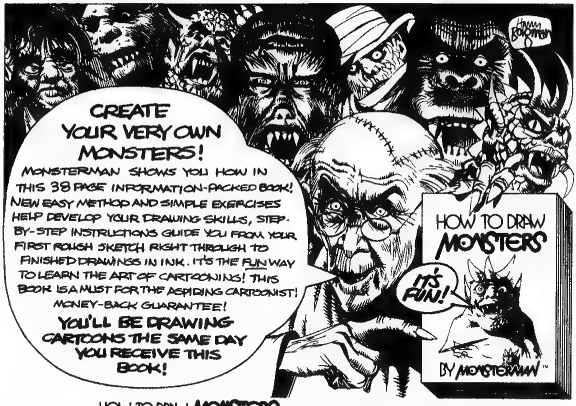
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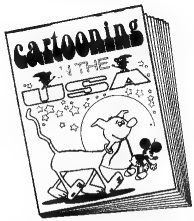

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THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

THE COLLECTOR #14 = 75¢ - Articles by Dwight Decker and Duffy Vohland, art by Hanley and Fantucchio.

THE COLLECTOR #28 = $1.50 - Excellent color SF cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover repros; "Greenhorn" by Alan Hanley; STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Ellis and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (center-spread) and Steve Fabian.

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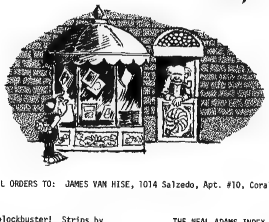

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THE NEAL ADAMS INDEX = $2.25 - This is an index to all of Neal Adams work, covering comics, advertising and fanzines. There is also a great deal of his art printed here which was previously unpublished, including some fine drawings done for "Warp" as well as an exceptional X-MEN cover that Marvel rejected. This also has both an Adams wraparound cover and centerspread as well as two pages of Adams own views on comics, selected characters and the comics industry. Extremely impressive.

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TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

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THE COLLECTOR #29 = $3.00 - A one hundred page issue! Color covers by Robert Kline on Star Trek, also a long article on the animated version with many preproduction drawings and information. There's also an article on the CAPTAIN MARVEL serial, an interview with Walter Koenig, pulp articles by Bob Weinberg and others, as well as fantastic art by Steve Fabian, John Adkins Richardson and Ken Barr as well as many others.

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THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, ZORRO'S FIGHTING LEGION, RED RYDER, SPY SMASHER, CAPTAIN AMERICA, DRUMS OF FU MANCHU.

STERANKO'S MEDIASCENE #11 = $1.50 - Special issue devoted to the new SF disaster films (Towering Inferno, Earthquake), an article on coming pulp hero reprints, centerspread is new SF painting by Steranko. Plus the usual news of coming comics, paperbacks and films.

INSIDE COMICS #1 = $1.25 - This controversial publication features articles about the comics industry which are not always supplied by official sources, but are ferreted out in the fashion that news stories should be. This issue presents the story of the theft of 1900 pages of original art from DC; a long interview with Robert Crumb; a discussion of the largely ineffectual Academy of Comic Book Arts; why Neal Adams is on strike against DC; "George" returns with fanzine reviews; news, Roy Thomas' continuing debate and more!

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - Full color on stick paper, 8 1/2 X 11.

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are: THE MASKED MARVEL, DARKEST AFRICA, DRUMS OF FU MANCHU, ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and ROY BARCROFT, REPUBLIC'S GREATEST YILLAIN.

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STERANKO'S MEDIASCENE #9 = $2.00 - Special All-Hero issue featuring articles and photos from the new DOC SAVAGE film, ZARDOZ, centerspread painting of Steranko's "Talon" and much more including indepth news on comics, films and paperbacks.

ADVENTURE LP RECORD ALBUMS - $4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are:

"MORE Official Adventures of BATMAN & ROBIN" [three episodes]
"The Official Adventures of MANDRAKE AND THE PHANTOM" [one episode of each hero]
"The OFFICIAL Adventures of AQUAMAN, THE FLASH AND GREEN LANTERN" [one episode of each hero]

FILMS FANTASTIQUE = $2.50 - The first five "Films Fantastique" columns by James Van Hise with additional stills and a pictofiction retelling of the film THE TIME MACHINE with ten fine stills. Front cover in color from the movie THE DAY THE EARTH STOOD STILL.

THE SPIRIT #2 =$1.00- This fine issue features four Spirit adventures guest starring P'Gell from 1946 & 47 as well as a brand new four page Spirit story from the script Eisner wrote in 1950 but never used until now. The color wraparound cover by Eisner is also brand new and really beautiful!

ADULT COMIC

GRIM WIT #2 = $1.25 - Full color throughout! Richard Corben's last underground comic. Features beautiful color cover by Corben and two strips by him as well, one of which is a sequel to his film "Neverwhere". Also back cover and one strip by Jaxon as well as a couple pages by Dave Wilman. Excellent!!

ADULT COMIC

FANTAGOR #3 = $1.00 - Completely in full fantastic color! Nineteen pages by Corben, a nine page horror strip by Herb Arnold, tremendous front cover by Corben/Bode' and back cover/Bode' and more. Brilliant use of color!

THE AMAZING WORLD OF DC #1 - $2.50 - Brand new fanzine published by DC, with unpublished art/stories/articles and photos. This first issue is devoted to Jack Kirby!

GOLDEN-AGE GREATS - $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Reed Crandall and others. There is an index to all the heroes the book features as well as an article on Golden Age heroes by Tom Fagan. This is a new improved edition!

THE MONSTER TIMES #20 = $1.50 - Unavailable from the publisher, we have a number of copies available of this issue which has large sections on STAR TREK and 20 MILLION MILES TO EARTH including a pull out color STAR TREK poster.

COLOR STAR TREK STILLS = $2.50 each - 8 X 10, one each of Capt. Kirk and Mr. Spock in full color!

BLACK & WHITE MR. SPOCK STILLS = $1.50 [Mr. Spock & 3-D Chess set], $1.00 [Mr. Spock from "Amok Time"].

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; 'Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

STERANKO'S MEDIASCENE #10 = $2.50 - Special DOUBLE-SIZE issue devoted entirely to SCIENCE FICTION! Features art by Wally Wood, two full tabloid pages of an unpublished beautiful SF strip by Al Williamson, a full page drawing by Steranko and a poster size Six Million Dollar Man drawing by Mike Hinge. Articles cover SF on television, in movies and in EC comics. A large amount of news on coming films, comics and paperbacks.

GOLDEN AGE REPRINTS = $3.00 each - These are complete reprints of classic Golden Age comics in black & white with full color covers. Issues available from us now are: DAREDEVIL BATTLES HITLER #1, AIR FIGHTERS #2, SPECIAL #1, ALL STAR COMICS #2, 4, 4A, MILITARY COMICS #1, WHIZ #1, CAPTAIN MARVEL #1 & #2, DOLL MAN QUARTERLY #1, PLASTIC MAN #1, NEW YORK WORLD'S FAIR COMICS [1939], U.S.A. COMICS #1, SPECIAL EDITION COMICS #1, PEP COMICS #1, YOUNG ALLIES #1, POLICE #1, ALL SELECT #1, PEP COMICS #17 and SILVER STREAK #1.

FAVORITE FUNNIES #1-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo (occupying the entire centerspread), Speed Spaulding (WHEN WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

CYCLOPS = 75¢ - full color cover print by Richard Corben,8 1/2 x 11

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including photos of him with the old Fawcett staff as well as of him today; the drawing of "Rip Van Marvel" that landed Beck the job on the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; centerspread by Steranko.

STERANKO'S COMIXSCENE #4 = $2.00 - This issue features Steranko's excellent anti-drug strip "The Block". Also the usual pages of news and advance cover repros.

STERANKO'S COMIXSCENE #5 = $2.50 - Special double size issue on the sword & sorcery theme, packed with page after page of barbaric splendor. Stories, articles, features and facts about swordplay and savagery in comics, films and pulps. A full page of art by Barry Smith, Wally Wood, Kirby & others.

STERANKO'S COMIXSCENE #6 = $2.00 - Special John Carter of Mars issue. Includes map of Barsoom, old pulp art, new art from the Burroughs paperbacks, articles as well as all the regular features.

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he drew for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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FANTASTIC EXPLOITS #14 = 75¢ [The Lion by Billo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabon & more]
#15 = 85¢ [An unpublished 6 page horror strip by William Black, 2 episodes of Buck Rogers, part I of "Massacre" (White Indian) by Frazetta and a front cover by John Adkins Richardson]
#16 = 85¢ [8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin, conclusion of "Massacre" by Frazetta and two episodes of Buck Rogers]
#17 = $1.00 [Reprints three strips: White Indian by Sid Check, "The Lost Lives of Laura Hastings" by Al Williamson, and "Captain Science' by Joe Orlando and Wally Wood]
#18 = $1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 = $1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 = $1.00 [Three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook' from THUN'DA #1 and a beautiful White Indian strip "Steep of Death"]
#22 = $1.25 [Six complete strips by Al Williamson: "Upheaval", "Invasion from the Abyss", "Death In Deep Space", "Land of the Living Dead", "Menace From The Stars" and "Skull of the Sorcerer". Wraparound color cover by Morris Scott Dollens]
#23 = 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAXOR OF CIROD which appeared in the now sold out FANTASTIC EXPLOITS #21. Maxor and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]

STREET COMIX #1 PRESENTS RIP KIRBY = 75¢ - This comic reprints an entire Rip Kirby adventure by Alex Raymond from 1946. Color cover by Raymond.

STREET COMIX #2 PRESENTS FLASH GORDON = 75¢ - This comic reprints an entire Flash Gordon adventure by Dan Barry from the 1951-52 daily strip. Color cover by Barry.

THUNDA #1 = $12.50 - This is a deluxe 9 X 12 reprint of the entire issue of THUNDA #1 by Frank Frazetta, printed on heavy stock from the original art in black and white with a color cover. The original comic now sells for $100. This is a volume you'll be able to keep and treasure for a long time to come.

STERANKO'S MEDIASCENE #8 = $2.00 - Special "Pin Up Girls" issue featuring a pictorial history of Pin Up Girls from pulps, movies and magazines, two illustrations (paintings) by Steranko including centerspread as well as news on comics, paperbacks, movies (all illustrated with cover repros) including full tabloid repro of a brand new Frazetta Burroughs paperback cover, and more!

SPECIAL VISUAL EFFECTS BY RAY HARRYHAUSEN #4 = $2.00 - This is devoted entirely Harryhausen and his films. There's interviews, technical articles, FULL COLOR photos from THE GOLDEN VOYAGE OF SINBAD on two full pages, innumerable behind the scenes stills and everything you could hope for in this beautiful issue!!

SQUA TRONT #4 = $5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta, Wrightson, etc. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

THE TABLOID SPIRIT = $3.50 - This is an 11" X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

SWORD AND FANTASY = $3.00 - Gathered in this giant 56 page edition is a collection of some of the best sword and fantasy art that has ever been published. Reprinted here (mostly from out of print material) are examples by the greatest comic artists of all time. Printed throughout on heavy high quality 100 pound paper, this collector's edition is quality personified. Features a full color front cover by Richard Corben, full color back cover by Berni Wrightson and a giant full color centerspread by Robert Kline, plus many other illustrations by them as well as Frazetta, Finlay, Juanillo, Hannes Bok, Don Newton, Crandall, Hickman, Richardson, Wood and Williamson.

"DAY THE EARTH STOOD STILL" COLOR PHOTOGRAPH = $1.00, 2/$1.50
8 1/2 X 11 still in full color shows Gort and Klaatu standing on the flying saucer.

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ORDERING INFORMATION: ALL RECORDINGS HAVE A MINIMUM OF VERY GOOD SOUND AND MOST ARE EXCELLENT. THE TAPES ARE LISTED BY NUMBER SO PLEASE ORDER BY NUMBER. THEY ARE AVAILABLE IN EITHER CASSETTE OR REEL-TO-REEL BUT YOU MUST SPECIFY WHICH IN YOUR ORDER! ON REEL-TO-REEL THE RECORDINGS ARE MADE AT 3 3/4 IPS ON 7 INCH REELS. IF YOU WISH YOUR ORDER SHIPPED FIRST CLASS, ADD $1.00 PER ORDER NUMBER (i.e., #3 & #22, etc) UNLESS IT IS SOMETHING LIKE #10 WHICH HAS SHOWS THAT CAN BE ORDERED SEPARATELY, IN WHICH CASE THE CHARGE WOULD BE 50¢ PER EPISODE. SOUND GUARANTEED TO PLEASE!

1) THE FLIGHT OF APOLLO ELEVEN - Recorded from the CBS coverage of this historic event. Walter Cronkite moderates. Includes interviews with Arthur C. Clarke, Robert Heinlein, Ray Bradbury and Orson Welles. Includes complete liftoff coverage, interview with the late Lyndon Johnson (in which, honestly, he sounds almost contrite as he talks of the space program being a tremendous tool of peace), the Moon landing and Neil Armstrong's first step on the Lunar surface (whereupon Cronkite says he didn't understand what Armstrong said and starts asking around. No !!e!), as well as the splashdown and recovery including the end of the CBS coverage. It's almost heartbreaking to hear everyone involved talking with such excited optimism of the future of space flight and the NASA programs. There is also the liftoff of Apollo 12 when it was struck by lightning. (One hour, thirty minutes)
   THE 21st CENTURY - "Stranger Than Science Fiction" (One half hour)
   TOTAL TWO HOURS - $7.00

2) RAY BRADBURY SPECIAL - 3 hours - $10.00

   BURGESS MEREDITH READS RAY BRADBURY (Rare) - 40 min.
   FARENHEIT 451 (movie)
   ALFRED HITCHCOCK PRESENTS - "Special Delivery" (This is based on 'Boys! Grow Giant Mushrooms In Your Basement!') - Half hour

3) EXORCIST SPECIAL - $4.00

   TODAY SHOW - Jack Valenti defends the "R" rating on THE EXORCIST against Gene Shalit (who has attacked the film in reviews).
   TONIGHT SHOW - William Peter Blatty on a segment of the show hosted by Don Rickles.
   TOTAL - One hour

4) KUNG FU PILOT FILM - one hour and a half - $4.00
   "The Way of the Tiger, The Sign of the Dragon"

5) THE NIGHT STALKER - 90 min.
   THE NIGHT STRANGLER - 90 min.
   TOTAL - 3 hours - $7.00

6) WILLIAM SHATNER SPECIAL - 2 hours - $5.00

   "THE HORROR AT 37,000 FEET" [TV Movie]
   "THE TRANSFORMED MAN" [Rare record album]

7) I-SPY SPECIAL - 2 hours - $5.00

   "HOME TO JUDGEMENT" (Written by Robert Culp, it's the series best episode)
   "THE NAME OF THE GAME" (Take-off on "The Most Dangerous Game". Excellent!)

8) KURT VONNEGUT SPECIAL - one hour - $3.50

   INTERVIEW WITH VONNEGUT ON PBS "BOOKBEAT"
   "EPICAC" STARRING BILL BIXBY

9) STAR TREK - 2 hours - $5.00

   "THE MENAGERIE" - Two parts complete and part one includes rare coming attractions for part two.

10) STAR TREK - one hour - $3.00 each
    MANY OTHERS AVAILABLE. INQUIRE.

"MIRROR, MIRROR"	"SPACE SEED"
"ARENA"	"SHORE LEAVE"
"THE TROUBLE WITH TRIBBLES"	"ENEMY WITHIN"
"CITY ON THE EDGE OF FOREVER"	"WHERE NO MAN HAS GONE BEFORE"

11) THE QUESTOR TAPES - 2 hours - $5.00

12) THE SEVEN FACES OF DR. LAO
    WHEN WORLDS COLLIDE
    TOTAL - over 3 hours - $7.00

13) 20,000 LEAGUES UNDER THE SEA - 2 hours - $6.00

14) FIVE MILLION YEARS TO EARTH - $5.00

15) CRACK IN THE WORLD - $5.00

16) PLANET EARTH [TV Movie] - $4.00

17) THE PIT AND THE PENDULUM [Movie] - $5.00

18) TWILIGHT ZONE (All half hour shows) - $7.00 (None sold individually)
    "The Monsters Are Due On Maple Street"
    "The Odyssey of Flight 33"
    "To Serve Man"
    "The Gift"
    "Nightmare at 20,000 Feet" (w/William Shatner)
    "And When The Sky Was Openned" (w/Rod Taylor)

19) HORROR & SF SPECIAL - one and one half hours - $5.00

    BORIS KARLOFF PRESENTS FRANKENSTEIN AND HIS FRIENDS (Narration by Karloff including clips from the Universal classics. Extremely rare!)

    PLANET OF THE APES SOUNDTRACK (Music only from the rare soundtrack LP)

20) WAR OF THE WORLDS [Original 1938 Orson Welles broadcast] One hour - $4.00

21) WKBW (BUFFALO, NEW YORK) 1969 RADIO VERSION OF "WAR OF THE WORLDS - Second year this new version was presented by them. Has introduction discussing what happened the year before when they first broadcast it when there was genuine panic from some of the populace including the Canadian authorities who dispatched troops to the border to repel invaders! It's extremely realistic and very finely done. Inspired by Orson Welles version.
    TOTAL - About 90 minutes - $5.00

22) SILENT RUNNING - $5.00

23) THE LONE RANGER (Radio) - $3.50

    "The Infernal Machine"
    "Dr. Rockford"

24) THE GREEN HORNET (Radio) - $3.50

    "Charity Takes It On The Chin"
    "Money Talks Too Loud"

25) ATLANTIS THE LOST CONTINENT (Geo. Pal film) - $4.00

26) THE RETURN OF THE SMOTHERS BROTHERS - $4.00
    One hour special telecast in 1970. Guest stars David Steinberg and Peter Fonda. Excellent

27) DICK CAVETT SHOW - 3 hours - $8.00
    A mixture of segments and near complete shows on which appeared Marlon Brando (entire 90 minutes), David Carradine and his roommate Barbara Seagull (over 1/2 hour, the show when she startled Dick Cavett with a TV first), Robert Mitchum, Mort Sahl, and the Illinois family that was accidently raided and terrorized by Narcotic officers.

28) THE TONIGHT SHOW - 3 hours - $8.00
    Segments of many shows from the last couple years, some hosted by Carson but many with Don Rickles. Also has host Segment from over a year ago with David Steinberg. Features guest spots with Roger Moore (plugging LIVE AND LET DIE, including film segment), David Frye, Rich Little, Michael Landon (discussing horror films and his own I WAS A TEEN-AGE WEREWOLF), Truman Capote, Bob Newhart, Ernest Borgnine, and Corbet Monica's gross joke.

29)*SPECIAL* ON ORDERS OF $10.00 OR MORE I'LL INCLUDE UPON REQUEST THE SEGMENT OF THE 1974 ACADEMY AWARDS CEREMONY WHEN IT WAS STREAKED AND DAVID NIVEN COMMENTED ACCORDINGLY. RUNS ABOUT 5 MINUTES.

30) THE PRISONER - first episode - one hour - $3.50

James Van Hise

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MORE TAPES

V.34@ 2 EPISODES OF THE OUTER LIMITS.
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V.6C CONTAINS 8 SHADOWS: "THE GHOST OF CAPT BALOW," "THE CARNIVAL OF DEATH," "SPIDER BOY", "MURDER UNDERGROUND," "LEGEND OF THE LIVING SWAMP," "DEATH RIDES HIGH", "THE SHADOW'S REVENGE," "THE GIANT OF MODRAS"

V.16C-12 ALL THE SHOWS ON V.1B & V.2B
V.17C-18 ALL THE SHOWS ON V.3B & V.4B
V.18C-56 ALL THE SHOWS ON V.5B & V.6B
V.19C-78 ALL THE SHOWS ON V.7B & V.8B
V.20C-910 ALL THE SHOWS ON V.9B & V.10B
V.21C-1112 ALL THE SHOWS ON V.11B & V.12B
V.22C-1314 ALL THE SHOWS ON V.13B & V.14B
V.23C-1516 ALL THE SHOWS ON V.15B & V.16B
V.24C-1718 ALL THE SHOWS ON V.17B & V.18B
V.25C-1920 ALL THE SHOWS ON V.19B & V.20B
V.26C-2122 ALL THE SHOWS ON V.21B & V.22B
V.27C-2324 ALL THE SHOWS ON V.23B & V.24B
V.28C-2526 ALL THE SHOWS ON V.25B & V.26B
V.29C-2728 ALL THE SHOWS ON V.27B & V.28B
V.30C-2930 ALL THE SHOWS ON V.29B & V.30B
V.31C-3132 ALL THE SHOWS ON V.31B & V.32B
V.32C-3334 ALL THE SHOWS ON V.33B & V.34B

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"HERE WE GO AGAIN" STARRING BERGEN & McCARTHY
FIBBER MCGEE & MOLLY, SKINNY SIMMS, & THE GREAT GILLESPIE.
"MISSISSIPPI" STARRING W.C. FIELDS & BING CROSBY. "YOU CAN'T CHEAT AN HONEST MAN" STARRING BERGEN & McCARTHY & W.C. FIELDS. $8.75

DON'T FORGET TO SPECIFY CASSETTE OR REEL TO REEL

THE FOLLOWING ARE "B" VOLUMES AND ARE $6.00 EACH.

V.39B THE ALDRICH FAMILY, 5/11/44 "HENRY & HOMER ARE STUCK WITH 9 YEAR OLD WILLIE"
THE LONE RANGER "LEE MADISON STORY"
ABBOE & ANDY, 7/6/48 "KINGFISH SELLS ANDY A FRENCH CAR"
FIBBER MCGEE & MOLLY, 1/30/45 "FIBBER FIXES HIS [redacted] SLED"

V.40B FIBBER MCGEE & MOLLY, "THE MCGEES PUT UP A STRANDED SAILOR"
BING CROSBY CHESTERFIELD SHOW, 11/7/51, "WITH DEAN MARTIN & JERRY LEWIS"
GANGBUSTERS "CASE OF THE JERSEY BUTCHER BANDITS

V.41B MARTIN BLOCK SHOW, 10/31/47 "FEATURES AL JOLSON CHESTERFIELD SUPPERCLUB, "WITH PERRY COMO"
MARCH OF DIMES, "WITH EDDY HOWARD ORCH."
ARTHUR GODFREY TIME, 11/6/50
BREAKFAST CLUB, 10/8/47, "WITH DON MCNEIL"
G.I. JILL'S ALL TIME HIT PARADE

V.42B LIFE BILLY, 1945, "BILLY SWINGS JR. IS ABOUT TO THROW A FOOTBALL GAME"
A DATE WITH JUDY, 1945, "NEVER TELL A LIE"
STAN KENTON & HIS ORCHESTRA, 1946
SATURDAY GO TO MEETING TIME, 1945, "WITH THE FEAR KIMMER CLUB"
DUFFY'S TAVERN , 1946, "THE SINGING DOG"

V.43B GRAND OLE OPERY, 1945, "WITH ROY ACUFF"
ALL STAR WESTERN THEATRE, 1946, "WITH MONTE HALE, DENIS MOORE, & ADRIAN BOOTH."
MELODY ROUNDUP, 1946, "HOLLYWOOD BARNDANCE"
GAY 90'S REVIEW, "WITH JOE HOWARD"

V.44B HOB TOWNE DISC JOCKEY, 1946, "FROM YE OLDE KIMMINER WINE" ALBUM
HOLLYWOOD STAR TIME, 1945, "THE LODGER" starring VINCENT PRICE.
TOMMY DORSEY & ZIGGY ELMAN FROM CASINO GARDENS, 1946
HOLLYWOOD STAR TIME, 1945, "THE MAJOR & THE MINOR" starring RAY MILLAND & JOAN CAULFIELD.
SONGS OF THE ISLANDS, 1946

V.45B BUCK ROGERS, 1st episode
CAPT. MIDNIGHT
GANGBUSTERS "CASE OF THE QUINCY KILLERS"
THE LONE RANGER "RETURN OF BUTCH CAVENDISH"
THE LONE RANGER "DIRK DURANGO STORY"

THE FOLLOWING ARE "C" VOLUMES & ARE $8.75 EACH

V.34C-39AD ALL THE SHOWS ON V.39B & V.40B
V.35C-41AD ALL THE SHOWS ON V.41B & V.42B
V.36C-43AD ALL THE SHOWS ON V.43B & V.44B

SERIALS

MOVIE SERIAL SOUNDTRACKS

"THE ADVENTURES OF CAPT. MARVEL" 3 hrs. 40 min. $9.00
"FLASH GORDON" 4 hrs. $9.50
"FLASH GORDON'S TRIP TO MARS" 4 hrs. 35 min. $12.50
"FLASH GORDON CONQUERS THE UNIVERSE" 3 hrs. 45 min. $9.50

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Comic Book & Star Trek Convention

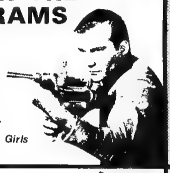
Once again, this February 15 & 16, we'll be hosting another of our off-season conventions. These conventions have become the talk of Southwestern fandom, having drawn 745 and 882 people at the two recent one day conventions!!

C.C. BECK PRINT TO BE AUCTIONED OFF!

That's right, we'll be auctioning off a print of Captain Marvel, autographed and hand-colored by C.C. Beck exclusively for our Comic Book & Star Trek convention. And that's just a sampling of the goodies waiting for you here this February 15 & 16.

Two Days!! February 15 & 16, 1975

4 STAR TREK PROGRAMS



Catspaw
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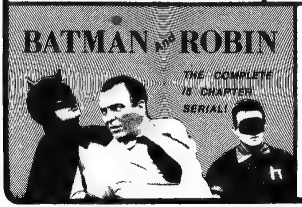

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Southwest Fandom's Major Star Trek Con!

STAR TREK '75 is coming your way and it's going to be bigger and better than last year's sensational convention. And this year, it will be five fantastic days!! That's right, we've scheduled so many films, guests and activities that we've had to expand this year's convention to five full days!

We guarantee that this year's film line-up will be second to none. We will be screening no less than 20 complete STAR TREK shows, including such titles as "Where No Man Has Gone Before", "City on the Edge of Forever", "Shore Leave", "The Deadly Years", "Arena", "The Doomsday Machine", "Devil in the Dark" and others.

For fantasy and science-fiction film lovers, we've already confirmed such classics as BARBARELLA (in Cinemascope and color), THINGS TO COME, DAY THE EARTH STOOD STILL, WHEN WORLDS COLLIDE (in Color), 20 MILLION MILES TO EARTH and dozens more.

Our newest feature at STAR TREK '75 will be a mind-boggling JOURNEY THROUGH THE SOLAR SYSTEM. This multi-media trip will incorporate slides of over 100 Morris Scott Dollens' paintings in an unforgettable planetarium-like trip that you'll be talking about for a long time to come.

Don't forget that STAR TREK '75 will once again be held at the same time and at the same hotel as HOUSTONCON '75, Southwest fandom's largest nostalgia convention. This means that you can attend two distinct and complete conventions and yet only need purchase one membership. How's that for a bargain??

Guest of Honor

JAMES DOOHAN

Here's your chance to personally meet and talk with one of the stars of STAR TREK, James Doohan. "Scotty", himself will be here to meet with his many fans and answer your many questions about television's finest science-fiction series, STAR TREK!

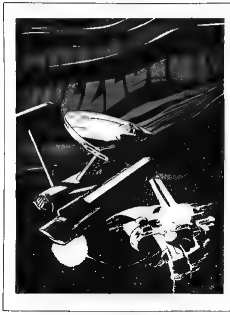
June 25-29

DOOR PRIZES

One of our door prizes this year will be the above 16X20 full color Star Trek painting, plus we'll be giving away a wealth of STAR TREK goodies, including some copies of the STAR TREK '75 magazine, which will be even better than last year's magazine.

STAR TREK '75 will be held at the beautiful (--it looks like a plush medieval castle--) Royal Coach Inn, 7000 Southwest Freeway, Houston, Texas. Tickets are only $7.50 if ordered before April 1 ($10.00 thereafter), and dealer's tables are $25.00 each before April 1 ($35.00 thereafter). A word of caution: all tables at last year's convention were sold out well in advance, so get your tables early.

Order your tickets and tables from STAR TREK '75, c/o Earl Blair, 2511 Pennington St., Houston, Texas, 77016. For more information, write to the above, and please enclose 20¢ in stamps or coin to keep expenses down.

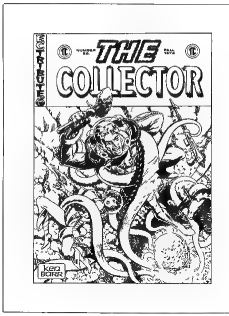


THE COLLECTOR 29

Contributors. Ken Barr, C.C. Beck, Howard Bender, Murray Bishoff, William Black, John L. Byrne, Bill Cantey, Clyde Caldwell, Steve Ditko, Will Eisner, John Ellis, Steve Fabian, John G. Fantucchio, Joe Fellabaum, Greg Gates, Martin L. Greim, Al Hanley, R.C. Harvey, Jim Jones, Robert L. Kline, Walter Koenig, Ed Lancaster, Scott Miller, R.Frank Moreno Jr., Clifford Neal, Don Newton, Skip Olson, Bruce Patterson, Jim Pinkoski, William Reynolds, Mike Roberts, Kurt Schaffenberger, Joe Sinnott, Jim Van Hise, Robert Weinberg, Bill G. Wilson,Steve Wright

As before, this entire final issue was personally designed, typed, photographed, printed and put together by the Editor-Publisher-Printer, BILL G. WILSON.

Features: Star Trek covers by Robert Kline // An Interview With Walter Koenig // An article on the Star Trek animated cartoon written & illustrated by Kline // "Star Trek Revisited" article by Scott Miller and Joe Fellabaum // a wealth of articles devoted to various aspects of the Captain Marvel comics, movie serial, etc. by Wm. Reynolds, Bill Cantey, Jim Van Hise // A biographical article on Kurt Schaffenberger // Comic strips by R.C.Harvey, Steve Ditko, and Alan Hanley // Pulp articles by Robert Weinberg and Murray Bishoff // A "Spirit" article by R.Frank Moreno, Jr. // Perry Rhodan feature by Steve Wright.



THE COLLECTOR 28

Contributors: Ken Barr, Murray Bishoff, Wm. Black, Al Bradford, Ken Brunzenak, John L. Byrne, Bob Conway, John Ellis, Steve Fabian, Joe Fellabaum, John G. Fantucchio, Martin L. Greim, Alan James Hanley, Jim Jones, Gil Kane, Tony Kowalik, Scott Miller, R. Frank Moreno, Jr., Don Newton, Skip Olson, Bruce D. Patterson, Jim Pinkoski, Mike Roberts, Bob Smith, Bill Reynolds, Graham Sterling, Bill G. Wilson.

Features: Color Front Cover "EC Tribute" drawn by Ken Barr // Color Back Cover illustration of The Shadow by Don Newton // "Close Shave" Horror story in the EC Picto-Fiction Tradition by Don Rosa // A MAD-type article about the "Occupational Hazards!" of a super-hero by Bill Reynolds // Episode V of Al Hanley's "Greenhorn" satire strip // An In-Depth Look at Costumed Heroines of the Golden Age written by Graham Sterling // Four-Color Centerspread featuring Black Cat by John G. Fantucchio // A Western Portfolio by Don Newton // "The Golden Age Reviewer" by R. Frank Moreno, Jr. // "The Legacy of Star Trek" by Scott Miller and Joe Fellabaum // An exhaustive study of the Shadow of the pulps as contrasted to the Shadow of the current comic version, written by Murray Bishoff.

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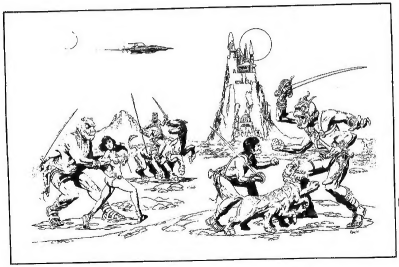

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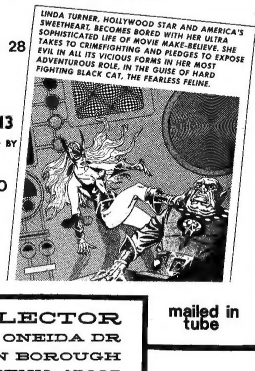
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